NEWTON

IMPORTANT!

SPECIAL EDITORIAL:

It is with some regret that I must announce that this is the last issue of the RB&CC I will publish. Starting with number 113, James Van Hise will become sole editor and publisher. I imagine this comes as quite a surprise to just about all of you. There are a number of reasons for this. I will probably be moving to Houston, Texas (which would make it almost impossible for me to continue with the RBCC) where I will be working with Earl Blair on HOUSTONCON 75-STAR TREK 75 next year. I am by no means retiring from fandom (I will be doing a limited amount of dealing in fanzines and comics through the RBCC so be sure and watch for my future ads) but I am going to be taking it a little easier than I have for the past 14 years. I am thankful that I have Jim to pass the RBCC on to. And I am also thankful for the loyalty and support of so many of our contributors--the people who actually made the RBCC what it is--Don Newton, Raymond Miller, Howard Siegel, Robert Weinberg, John Adkins Richardson, Don Rosa, Robert Kline, Andy Warner, Orlando Falcon, Mark Burbey, Larry Bigman, Richard Corben, Buddy Saunders, John Fantucchio, Keith Gebers and so many, many more. I will be grateful to these people for the rest of my life. I've had many ups and downs in the last 14 years, but, fortunately, there were many more ups and I see no point in dwelling on the downs. I certainly want to wish Jim luck and I will, of course, help him whenever possible.

From a personal standpoint, I am really looking forward to getting even more involved in the Houston conventions next year. I worked on it this year, in a limited capacity, and was pleased to see it do so well. Houstoncon is rapidly becoming "the convention" for comic fans, film collectors and Star Trek fans. Although the Houston convention now attracts larger and larger crowds, it still retains its basic fan appeal, something that the New York Con (as many fans are finding out) has long since lost. All in all, I will remain active in fandom and will, in fact, probably do some more publishing later on. And now I'll turn this Editorial over to Jim who has a few words on his plans for the RBCC.

No one was more surprised than I by this turn of events, but I'm more than willing to accept it and carry on. Being an editor is not really all it's cracked up to be, believe me, as the burden of any and all changes I make will fall on me, although I feel those few changes made will be well toward the good of RBCC. I will make some changes in the present line-up, although nothing dramatic as the columns of Don Rosa, Howard Siegel, Gary Brown, Larry Bigman, John Cooper and Jeff Gorrell will be the same as they always have been, whereas others will appear less frequently. The work load involved will cut back on my own feature columns although I still have several special ones in the works which will appear when I have secured every scrap of information I feel is necessary. I have "Films Fantastique" in the works on THE TIME MACHINE, SEVEN FACES OF DR. LAO and FIVE MILLION YEARS TO EARTH, all of which will be lengthier than any that have appeared to date as I have many little seen stills from these as well as the original pressbooks to draw from. The only thing standing in the way of the immediate appearance of any of them is sufficient behind the scenes production information as, unlike The Monster Times, I believe a filmbook should cover how the film was made, not a useless retelling of the plot. I'm also in the process of contacting artists who have done little or nothing in comic fandom but whose exquisite work has graced the covers of the finest amateur film fanzines such as CINE-FANTASTIQUE and SPECIAL VISUAL EFFECTS BY RAY HARRYHAUSEN. Just so you don't think I'm going to be de-emphasizing comics in the RBCC, I'm planning to add a regular new feature which will discuss the present comic scene and the prevalent trends of thought which are shaping it, both fan and pro. This will be the type of column which fandom will really be able to sink its teeth into. I myself am working on an article which will be a critical overview of the work of Vaughn Bode', discussing the trends his works has followed and the metamorphosis which his intellectual approach has undergone. I hope to include Vaughn's own comments in it on his trends and approaches. All this and more awaits you in the coming issues of RBCC as I vow to maintain the same high level of quality you have known in the past, and if anything, that level will be raised even higher. As I indicated above, the quality of artwork in the RBCC will be of paramount importance to me and I intend to prove that statement beyond question. So stick around for the beginning of a new era in the life of fandom's oldest continuously published fanzine, an era which I can only describe as being exciting...and very special!

See you next issue,

Jim Van Hise

THE ROCKET'S BLAST-COMICOLLECTOR NO. 112

Features

FILMS FANTASTIQUE - Page 6

HOUSTONCON REPORT - Page 11

YE OLDE FANZINE SHOP - Page 14

"A MLJ PUBLICATION" - Page 19

WILLIAMSON COLLECTOR - Page 22

DELL COMICS ARE GOOD COMICS - P. 24

TWIST OF THE DIAL - Page 28

INFORMATION CENTER - Page 30

CRITIQUE - Page 40

AGE OF QUALITY - Page 46

1974 INT. STAR TREK CON - Page 56

COMIC COLLECTORS COMMENTS - P. 58

KEYHOLE - Page 69

GOLDEN AGE GLEANINGS - Page 70

The front cover by Don Newton is reprinted from the 1974 Houstoncon program book by special permission of Earl Blair.

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - MIAMI, FLA. 33157

CIRCULATION: 1500 PER ISSUE

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THIRD CLASS: 4 issues $5.00, 8 for $9.00, 12 for $13.00, 18 for $18.00
FIRST CLASS: 4 issues $6.50, 8 for $12.00, 12 for $17.50, 18 for $24.75
AIR MAIL: 4 issues $7.50, 8 for $14.00, 12 for $21.00, 18 for $27.50
SINGLE COPY: Third Class-$1.25, First Class-$1.50, Air Mail-$1.75

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 98, 99, 100, 102, 103, 104, 105, 106 107, 108, 109, 110, 111, 112

THE ROCKET'S BLAST - COMICOLLECTOR is published by THE S.F.C.A., 9875 S.W. 212 Street, Miami, Florida 33157. EDITOR & PUBLISHER: GORDON B. LOVE, ASST. EDITOR: JAMES VAN HISE

Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINE FOR THE NEXT ISSUE OF THE RB&CC IS SEPT. 16

Ye Olde Fanzine Shop

SPECIAL PAGE

All items listed below are fully described in the Ye Olde Fanzine Shop section. All prices listed below are good only until September 2nd. After that date, all regular prices go back into affect. In most cases the "Specials" will be once-in-a-lifetime offers so be sure and take advantage of them. Send your orders to: THE SFCA SPECIALS, 9875 SW 212 St., Miami, Fla. 33157

GOLDEN AGE REPRINTS: All 21 issues listed on page 5, as a set only. Regular price $63.00, SPECIAL PRICE ONLY $40.00.

VINTAGE FUNNIES: Issues #1 thru 25, as a set only, Regular price $18.75. SPECIAL PRICE ONLY $12.00.

EC HORROR LIBRARY: Regular price $20.00. SPECIAL PRICE ONLY $16.00

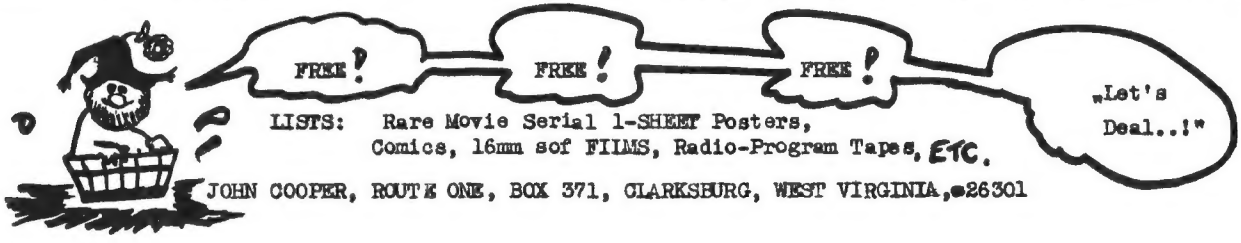
TARZAN OF THE APES BOOK: Regular Price $10.00. -SPECIAL PRICE ONLY $7.50

JACK KIRBY'S GODS POSTER SET: Regular price $3.25. SPECIAL PRICE ONLY $2.25

GOLDEN AGE #7: Regular price $2.00. SPECIAL PRICE ONLY $1.25.

EC COLOR REPRINTS: All 8 titles listed in this issue, as a set only, Regular price $10.00 SPECIAL PRICE ONLY $7.50.

THE GOLDEN AGE COLLECTOR #3: Regular price $2.50. SPECIAL PRICE ONLY $2.00.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POWERHOUSE PEPPER NO. 1--40 page reprint, plus 6--11x17" BASIL prints: $2.50. 1000 sets printed, last 500 sets will cost $5.00. 10 or more sets: $2.00 each. All profits used to reprint PEPPER No. 2, 3, 4 and 5. RON GRAHAM, 8167 Park Avenue, Forestville, California 95436. Free: Basil check list.

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ORDERING INFORMATION: ALL RECORDINGS HAVE A MINIMUM OF VERY GOOD SOUND AND MOST ARE EXCELLENT. THE TAPES ARE LISTED BY NUMBER SO PLEASE ORDER BY NUMBER. THEY ARE AVAILABLE IN EITHER CASSETTE OR REEL-TO-REEL BUT YOU MUST SPECIFY WHICH IN YOUR ORDER! ON REEL-TO-REEL THE RECORDINGS ARE MADE AT 3 3/4 IPS ON 7 INCH REELS. IF YOU WISH YOUR ORDER SHIPPED FIRST CLASS, ADD 50¢ PER CASSETTE AND $1.00 EXTRA PER REEL. ORDERS WILL BE REDONE IF TAPE OR RECORDING IS DEFECTIVE FOR SOME REASON, BUT NONE ARE REFUNDABLE FOR REASONS THAT ARE QUITE OBVIOUS. SOUND IS GUARANTEED TO PLEASE!

1) THE FLIGHT OF APOLLO ELEVEN - Recorded from the CBS coverage of this historic event. Walter Cronkite moderates. Includes Interviews with Arthur C. Clarke, Robert Heinlein, Ray Bradbury and Orson Welles. Includes complete liftoff coverage, interview with the late Lyndon Johnson (in which, honestly, he sounds almost contrite as he talks of the space program being a tremendous tool of peace), the Moon landing and Neil Armstrong's first step on the Lunar surface (whereupon Cronkite says he didn't understand what Armstrong said and starts asking around. No lie!), as well as the splashdown and recovery including the end of the CBS coverage. It's almost heartbreaking to hear everyone involved talking with such excited optimism of the future of space flight and the NASA programs. There is also the liftoff of Apollo 12 when it was struck by lightning. (One hour, thirty minutes)
THE 21st CENTURY - "Stranger Than Science Fiction" (One half hour)
TOTAL TWO HOURS - $7.00

2) RAY BRADBURY SPECIAL - 3 hours - $10.00

BURGESS MEREDITH READS RAY BRADBURY (Rare) - 40 min.
FARENHEIT 451 (movie)
ALFRED HITCHCOCK PRESENTS - "Special Delivery" (This is based on 'Boys! Grow Giant Mushrooms In Your Basement!') - Half hour

3) EXORCIST SPECIAL - $4.00

TODAY SHOW - Jack Valenti defends the "R" rating on THE EXORCIST against Gene Shalit (who has attacked the film in reviews).
TONIGHT SHOW - William Peter Blatty on a segment of the show hosted by Don Rickles.
TOTAL - One hour

4) KUNG FU PILOT FILM - one hour and a half - $4.00
"The Way of the Tiger, The Sign of the Dragon"

5) THE NIGHT STALKER - 90 min.
THE NIGHT STRANGLER - 90 min.
TOTAL - 3 hours - $7.00

6) WILLIAM SHATNER SPECIAL - 2 hours - $5.00

"THE HORROR AT 37,000 FEET" [TV Movie]
"THE TRANSFORMED MAN" [Rare record album]

7) I-SPY SPECIAL - 2 hours - $5.00

"HOME TO JUDGEMENT" (Written by Robert Culp, it's the series best episode)
"THE NAME OF THE GAME" (Take-off on "The Most Dangerous Game". Excellent!)

8) KURT VONNEGUT SPECIAL - one hour - $3.50

INTERVIEW WITH VONNEGUT ON PBS "BOOKBEAT"
"EPICAC" STARRING BILL BIXBY

9) STAR TREK - 2 hours - $5.00

"THE MENAGERIE" - Two parts complete and part one includes rare coming attractions for part two.

10) STAR TREK - one hour - $3.00 each

"MIRROR, MIRROR" "SPACE SEED"
"ARENA" "SHORE LEAVE"
"THE TROUBLE WITH TRIBBLES"
"CITY ON THE EDGE OF FOREVER"

11) THE QUESTOR TAPES - 2 hours - $5.00

12) THE SEVEN FACES OF DR. LAO
WHEN WORLD COLLIDE
TOTAL - over 3 hours - $7.00

13) 20,000 LEAGUES UNDER THE SEA - 2 hours - $6.00

14) FIVE MILLION YEARS TO EARTH - $5.00

15) CRACK IN THE WORLD - $5.00

16) PLANET EARTH [TV Movie] - $4.00

17) THE PIT AND THE PENDULUM [Movie] - $5.00

18) TWILIGHT ZONE (All half hour shows) - $7.00
(None sold individually)
"The Monsters Are Due On Maple Street"
"The Odyssey of Flight 33"
"To Serve Man"
"The Gift"
"Nightmare at 20,000 Feet" (w/William Shatner)
"And When The Shy Was Openned" (w/Rod Taylor)

19) HORROR & SF SPECIAL - one and one half hours - $5.00

BORIS KARLOFF PRESENTS FRANKENSTEIN AND HIS FRIENDS (Narration by Karloff including clips from the Universal classics. Extremely rare!)

PLANET OF THE APES SOUNDTRACK (Music only from the rare soundtrack LP)

20) WAR OF THE WORLDS [Original 1938 Orson Welles broadcast]
One hour - $4.00

21) WKBW (BUFFALO, NEW YORK) 1969 RADIO VERSION OF "WAR OF THE WORLDS" - Second year prese

THE WORLDS - Second year this new version was presented by them. Has introduction discussing what happened the year before when they first broadcast it when there was genuine panic from some of the populace including the Canadian authorities who dispatched troops to the border to repel invaders! It's extremely realistic and very finely done. Inspired by Orson Welles version.
TOTAL - About 90 minutes - $5.00

22) SILENT RUNNING - $5.00

23) THE LONE RANGER (Radio) - $3.50

"The Infernal Machine"
"Dr. Rockford"

24) THE GREEN HORNET (Radio)

"Charity Takes It On The Chin"
"Money Talks Too Loud"

25) ATLANTIS THE LOST CONTINENT (Geo. Pal film) - $5.00

26) THE RETURN OF THE SMOTHERS BROTHERS - $4.00
One hour special telecast in 1970. Guest stars David Steinberg and Peter Fonda. Excellent

27) DICK CAVETT SHOW - 3 hours - $8.00
A mixture of segments and near complete shows on which appeared Marlon Brando (entire 90 minutes), David Carradine and his roommate Barbara Seagull (over 1/2 hour, the show when she startled Dick Cavett with a TV first), Robert Mitchum, Mort Sahl, and the Illinois family that was accidently raided and terrorized by Narcotic officers.

28) THE TONIGHT SHOW - 3 hours - $8.00
Segments of many shows from the last couple years, some hosted by Carson but many with Don Rickles. Also has host Segment from over a year ago with David Steinberg. Features guest spots with Roger Moore (plugging LIVE AND LET DIE, including film segment), David Frye, Rich Little, Michael Landon (Discussing horror films and his own I WAS A TEENAGE WEREWOLF), Truman Capote, Bob Newhart, Ernest Borgnine, and Corbet Monica's gross joke.

29)*SPECIAL* ON ORDERS OF $10.00 OR MORE I'LL INCLUDE UPON REQUEST THE SEGMENT OF THE 1974 ACADEMY AWARDS CEREMONY WHEN IT WAS STREAKED AND DAVID NIVEN COMMENTED ACCORDINGLY. RUNS ABOUT 5 MINUTES.

James Van Hise

314 CADIMA CORAL GABLES, FLORIDA 33134

FOR MUCH TOO LONG, THESE GOLDEN AGE ISSUES & STORIES HAVE BEEN THE EXCLUSIVE PROPERTY OF ONLY A FEW FANS. NOT MANY CAN AFFORD THE ORIGINALS AT THE HUNDRED DOLLAR PRICES OF TODAY. BUT THESE QUALITY REPRINTS ARE THE NEXT BEST THING.

At last, complete reprints of some of the most expensive and sought after golden age comics of all time. Each comic is printed complete (minus some ads) with fine black & white half tone reproduction, and with full color covers (like the original comics!). And at only $3.00 per copy. That's right, reprints of comics that sell for $100 to $1000 (and more) for only $3 each. Important: WE will ship all copies in heavy cardboard "stay-flat" mailers, at no additional cost to you! The SFCA will be stocking all the golden age reprints. By ordering your copies from us, you not only assured of receiving your copies in the best possible condition, but it is also a way of showing your appreciation and support of the RBCC. If you want your books mailed first class, add $1 extra per copy. We are now accepting orders on the following titles, listed below. We will be adding more titles, so also check this ad in each RBCC. Send your order to: THE S.F.C.A. 9875 S.W. 212 ST. MIAMI, FLA. 33157

DAREDEVIL BATTLES HITLER #1
This is the first issue of the original Daredevil comic.

AIR FIGHTERS Volume 1 #2
This issue features the first appearence of 5 heroes--Airboy, Skywolf, The Iron Ace, Black Angel, & The Flying Dutchman.

SPECIAL #1
With the 2nd issue of this comic the title was changed to Hangman, so this is really Hangman #1.

ALL STAR COMICS #4
Featuring The Justice Of America.

MILITARY COMICS #1
Featuring the origin of Blackhawk.

WHIZ #1
Contains the origin and first appearence of Capt. Marvel, Ibis, Spy Smasher, Golden Arrow.

CAPTAIN MARVEL #1
This, perhaps the most sought after Fawcett first issue, has a full color back cover as well as front and the interiors are drawn entirely by Jack Kirby!

DOLL MAN QUARTERLY #1
An excellent Quality Comic featuring 5 Doll Man stories by Reed Crandall!

PLASTIC MAN #1
Great cover and interiors all by Jack Cole. Four Plastic Man stories! Another excellent Quality Comic.

NEW YORK WORLD'S FAIR COMICS
This 1939 comic is 96 pages long and features Superman by Siegel & Shuster, The Sandman and Zatara the Magician.

U.S.A. COMICS #1
A Timely Golden Ager that has the origin of Major Liberty. It also features The Whizzer, The Defender, Jack Frost, and The Young Avenger, plus Rockman by Wolverton.

SPECIAL EDITION COMICS #1
This one shot featured Capt. Marvel and was, in fact, published before Capt. Marvel #1. Valued at well over $200.

PEP COMICS #1
Features the origins of The Shield and The Comet.

YOUNG ALLIES #1
Another rare Timely comic featuring the origin of The Young Allies.

ALL STAR #3
Features the origin of The Justice Society of America.

POLICE #1
Featuring the origins of Plastic Man, The Human Bomb, and Firebrand (by Crandall).

ALL STAR #2
The issue prior to the introduction of the Justice Society, features many of DC's major heroes each in individual stories (Green Lantern, Flash, The Spectre, etc.)

ALL SELECT #1
The original Golden Age glory of Captain America, Human Torch and the Sub Mariner.

CAPTAIN MARVEL #2
Four Captain Marvel tales from 1941! Another rare Fawcett comic.

PEP COMICS #17
Introducing The Hangman, also features the Shield. From 1941!

SILVER STREAK #1
The origin of The Claw from 1939!

FILMS FANTASTIQUE

by **JAMES VAN HISE**

"2001: A Space Odyssey"

In 1964, Stanley Kubrick and Arthur C. Clarke began work on the initial stages of ideas for what would ultimately become "2001: A Space Odyssey". In May of that year Kubrick bought the right to produce Clarke's short story "The Sentinel" and although they first intended the climax of that story to be the climax of the film, they later settled on the way it was finally filmed, that being that "The Sentinel" would form only the first part of the film. The original filming schedule for the ten million dollar budget was to have had the film take just under two years to do, and that as it was irritated Arthur Clarke who hated being away from his home in Ceylon for any very extended period of time. Clarke might very easily not have participated in the project at all had he guessed how long it ultimately would take to complete...four years.

When the picture was announced to the press it was titled "Journey Beyond The Stars", but in April of 1965 Kubrick arrived at the title which was destined to become known the world over.

Clarke began writing the novelization of the film almost as soon as it was conceived. The book went through one rewrite after another as Kubrick continually changed his mind about various areas of the screenplay as well as about things that Arthur had written. Although Stanley denied that he was trying to hold up the book until the movie was released, he seemed to be doing just that and this was often a sore point throughout production with Clarke. Although Clarke is very pleasant about it now and talks about it as though it wasn't that big a deal, it did cause problems then, especially in 1966 when the book was all set in type and ready to be published by Delacorte and Co. Scott Meredith, Arthur Clarke's agent, had drawn up the contract and all that awaited was Kubrick's signing of it to start the presses rolling. But Kubrick refused to sign and the book wasn't published until two years later by New American Library, months after the movie's release.

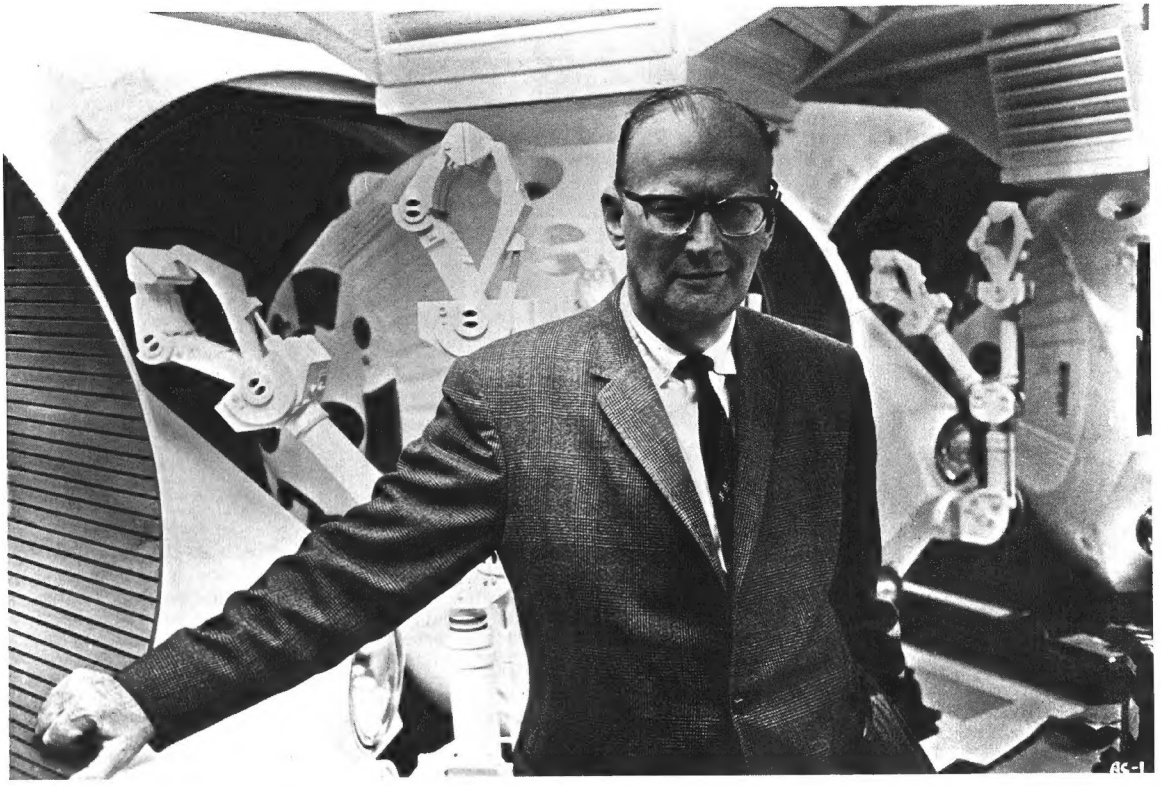
The screenplay underwent as many changes as the book as Clarke and Kubrick were collaborating on both. The Discovery was originally intended to travel to Saturn but it was decided that the landscape of the planet, if portrayed accurately, would be so fantastic that the audience wouldn't believe it. There were also discussions about how many of the crew were to die, whether Frank Poole would be revived and not die in space, as well as the configuration of the star gate itself, not to mention if they should show the extraterrestrials.

The completed film itself required more eyebrow furrowing than usually used in watching a motion picture, which is one of the reasons it was disliked by some people. Despite some claims to the contrary, the film wasn't difficult to follow if one paid attention to what was seen and thought logically about what each succeeding scene meant in reference to the one before. Although one usually hears about people being confused by the bone to spaceship jump, a rather obvious transferral, some claimed mystification over the scene in Tycho of the astronauts grabbing their helmets at the emission of a high pitched whine and then the sudden jump to the Jupiter mission 18 months later. If they had thought (as I did when I saw it) it was obvious that the sound emission was an immensely powerful radio beam (no sound in a vacuum, remember, plus the astronauts had radios in their suits for communication) and when that jumped to the giant spaceship going to Jupiter, the connection was obvious.

The black monolith, the artifact around with the picture revolves and with which "2001" is most readily identified, was the product of a series of ideas beginning with a black tetrahedron. This was discarded for fear it would arouse associations with the Pyramids of Egypt, with which there was intended no connection. When the rectangular shape was decided upon, Kubrick wanted it to be transparent, but it was found that it would be impossible to cast one in the size he wanted. He then had a three ton rectangular slab of lucite cast (the largest ever made) but that looked too unconvincing, so it was discarded in a corner of the studio. A completely black slab of the same size was then substituted.

The HAL 9000 computer also had an evolution of ideas which had it called such names as Socrates and Athena. The name HAL (standing for **H**euristically programmed **AL**gorithmic computer)gets, as Clarke puts it, "the best of both worlds in computer design". It wasn't until the film had been released that it was discovered that quite by coincidence the name HAL is one letter ahead of IBM and Clarke insists that it was pure coincidence even though he admits the odds are 17,576 to 1 of that happening.

For the Dawn of Man sequence the actors who wore the ape costumes had to have very thin arms and legs and narrow hips so that when they wore the costumes they wouldn't look like men in gorilla suits. The only real apes used in the scene were two baby chimps. Clarke was very disturbed when "Planet of the Apes" won best make-up over "2001" as he felt that perhaps the judges thought that "2001" had used real apes. My feeling of the apes in "2001" has always been that they looked too fake, much of this coming from their being so skinny. They looked too much like men in



CO-CREATOR OF "2001: A SPACE ODYSSEY" ARTHUR C. CLARKE ON THE SET OF THE POD BAY AREA OF THE DISCOVERY.

costumes, whereas the apes in "Planet of the Apes" were far more apelike in appearance. I've always felt that this was a weakness of the Dawn of Man sequence. The scene with the dead Zebra was accomplished by painting up a dead horse to look like a Zebra. After awhile the stench became rather overpowering. Despite the marvelous feel of the sequence with its desert scenery and beautiful lighting, it was not shot on location. The entire Dawn of Man sequence was filmed in a studio. The scenes were all set up in front of a 40 X 90 foot front-projection screen which was covered with highly reflective materials. A special projector was built for the large 8 X 10 inch transparencies that had been taken in Southwest Africa. The background scenes were bounced to the screen off a mirror placed at a 45-degree angle to the projector. The image washed over the actors but was not visible on them due to the low wattage projection light used, but the special High Intensity Projection Screen reflected it beautifully. The mirror and the camera had to be aligned within a fifth of a degree for best results. Process shots such as this had, up to this time, always been done through rear projection, but for some reason the rear projection technique does not achieve the same depth and realism as the front projection does.

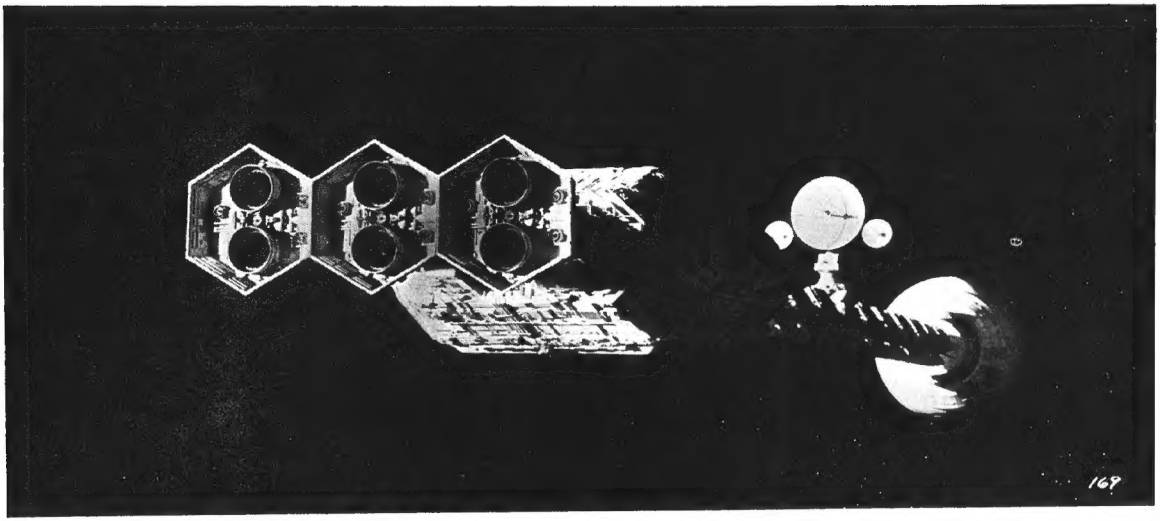
Many of the spacecraft used were designed by Harry Lange. They were constructed under the supervision of the special effects supervisor Douglas Trumbull. The models were constructed of such things as wood, fiberglass, plexiglass, aluminum, steel, and brass. The fine detailing was done through special heat-forming, plastic-cladding flexible metal foils of different textures and thicknesses as well as of wire, tubing and thousands of tiny parts that were very carefully selected from hundreds of plastic model kits ranging from battleships and boxcars to aircraft and spacecraft. Trumbull worked hard on the models as he wished them to maintain maximum believeability. He built them so that the cameras could move in very close with no loss of detail. The Pan Am Space Clipper, or the Orion as it was actually called, was a model three feet long. The orbiting satellite first seen when the hurled bone cuts to the spacecraft is two feet long.

The realistic control panel in the Orion was worked out through the help of a massive study prepared by Honeywell (a company that has done a great deal of space-control systems work for NASA) which was done for Kubrick's scientists and designers to guide them in creating realistic cockpit interiors.

It is one after the Orion is docked with the space station that the first words, "Here you are, sir.", are spoken.

The curved interior of the space station was a set three hundred feet long and nearly forty feet high at one end.

The telephone conversation Dr. Floyd has is actually with Stanley Kubrick's daughter, Vivian. The girl was quite obviously not an actress for throughout the conversation she is fidgeting and squirming as if she's quite disinterested in what she's doing and in a hurry to get it over with. It's rather amusing to watch as she fidgets so much that she gets on one's



nerves to the extent that you want to tell her to knock it off!

The scene in the Aries 1B when the stewardess in weightlessness walks to the ceiling and enters the control cabin was done by having her on a treadmill so that actually she doesn't walk anywhere as the entire set on her right side turns and the camera was mounted on that. The illusion of course is perfect.

An amusing side note here concerns Dr. Floyd and the scene when he says he's going to Clavius. There were people who actually thought that Clavius was another planet! Even when he went to the Moon they refused to believe the testimony of their own eyes and were rather confused. I think these people were confused before they ever saw the film.

The window scenes in the Aries 1B in which we can see the control room are rear projections. The astrodome in which the Aries lands on the Moon is ten feet in diameter and the eight pie shaped panels were three feet long. The dust that was raised upon Aries landing was accomplished through air nozzles in the "rocket motors". The scene was photographed at high speed to create the slow-motion effect. The Clavius Base airlock in which the Aries descended was about fifteen feet deep as the Aries model itself was only two feet in diameter. The scene of the excavation in Tycho Magnetic Anomaly-1 was 60 feet by 120 feet, and 60 feet deep. The sand was washed, dried and colored to match the Moon's as no sand the correct color could be found. The scene in the excavation was filmed in 1966 and the background of Lunar terrain was added to the film a year through the process of matting.

The seven hundred foot long interplanetary spaceship Discovery was in reality a model 54 feet long. The command module from which the pods exited was six feet in diameter. For long shots a fifteen foot long model was used.

The centrifuge in which the astronauts seemed to walk all the way around the circumference of the inside of the command module of Discovery, was in actuality a huge wheel 38 feet in diameter and ten feet wide inside. The wheel turned at three miles per hour and the camera was mounted in position so that as the wheel turned with it it would appear that the astronaut was running entirely around the circle when actually it was the wheel that was turning as the actor remained at the bottom at all times. Closed circuit television was installed in the wheel as it had to be closed for shooting and this was the only way that Kubrick could observe and direct the actors.

The actor who played the voice of the H.A.L. 9000 computer is Douglas Rain. He's a Winnipeg-born actor who played in the Stratford, Ontario Festival for twenty years. Originally Martin Balsam had been chosen for HAL's voice, but Kubrick decided that his voice was too emotional as he wanted a voice that was more patronizing in sound yet still with a neuter quality. Rain completed all the recording of his lines in nine and one-half hours. He said that Kubrick was very secretive about the film as Rain never saw the finished script nor a foot of the shooting at that time.

Although a full size pod was used in several scenes, most of the shots of the pod exiting from the module of the Discovery were done with a thirteen inch pod emerging from the six foot Discovery module. In the pod bay, all three pods were dummies although two had working doors and mocked up interiors. A separate interior pod was built which contained instrumentation, controls and readout displays.

Clarke would have liked to see in the film a rationale of HAL's behavior. Although it was obvious that the computer lashed out at the astronauts to prevent itself from being disconnected, the reason for HAL's mistake with the AE-35 unit was not explained. In the book it was made clear that like HAL had said, it was attributable to human error. HAL had been programmed to lie if questioned about the mission by Poole or Bowman. This severly unbalanced the computer mind which was supposed to be perfectly accurate. Plus HAL associated disconnection with death, when actually all it would do is put his higher intelligence functions to sleep. As Clarke put it, "He [HAL] had been fouled by those clods at Mission Control."

The scene of Poole's entrance through the airlock from the vacuum of space was filmed vertically although it appears horizontally in the film. Keir Dullea was suspended by wires and the film was run through the camera slower than normal so that when run at normal speed through a projector it gave the illusion of the explosive action. Entering the

airlock in vacuum as Bowman did in the film is quite plausable as the U.S. Air Force has conducted tests with dogs and chimpanzees on how long it is possible to live in a vacuum when briefly exposed.

The only major accident in the film occurred when a workman broke his back in a fall from the top of the set of the HAL brain room. There were minor problems though such as for the stuntman in the suit of the drifting Frank Poole who sometimes almost fainted from exertion and lack of air.

The light show, one of the most talked about features of the film, was born from the fertile mind of Douglas Trumbull who designed the slit-scan machine which created this effect. The machine can produce two seemingly infinite planes of exposure which holding the depth of field from a distance of fifteen feet to one and one-half inches with exposures of approximately one minute per frame. Douglas Trumbull has since used this process for the ABC television network's promos. In "2001" the art used in the slit-scan corridor of light effects was a maze of high contrast film negatives of op-art paintings, architectural drawings, electron microscope photographs of molecular and crystal structures, moire' patters and printed circuits. It was a rather complex effect to say the least.

The "Mindbender" effect, which is just what it was called during shooting, was accomlished again through the use of slit-scan as the film was projected onto multifaced screens mounted on three foot high rotated rig and repeated until the seven diamond shapes (some kind of spacecraft in the star gate Bowman is passing through) appeared.

The multicolored swirls on interstellar dust and gas were accomplished by interacting certain chemicals within camera field whose size was no larger than a pocket book.

The weirdly colored planetary terrain was achieved by using different colored filters than normal when making the dupe negative from aerial footage of the Hebrides in Scotland and Monument Valley in Arizona and Utah. The best effects were over the Hebrides of snow and ice.

The ending with Bowman in the arrestingly terrestrial room wasn't fully arrived at until shortly before it was shot. Originally there was no transformation scene planned as Bowman was just going to walk around the room until he confronted the monolith. But this seemed to be severely lacking in interest and satisfaction.

Like everything else in the film, the final scene of the Star-Child was the product of experimentation until they hit on just the right idea. The first footage they shot of the Star-Child was of a young

naked boy against black velvet. Finally a young sculptress moulded an embryonic figure in clay. From this a fiberglass copy was made and remote controlled glass eyes were added. The finished Star-Child fetus was two and one-half feet tall. The bubble and glow were superimposed on the film. The resemblance of the Star-Child to Keir Dullea was, of course, intentional so that there would be no question that they were one and the same person in the film.

The shooting script had called for the ending to include the Star-Child detonating the atomic bombs orbiting the Earth to dispose of them, but Kubrick decided that it would be too similar to the ending of his previous film, "Dr. Strangelove". It was felt that it would look like Kubrick had indeed began to "love the bomb." In the book version the Star-Child does detonate the bombs and because of this some readers have for some reason thought this meant that the Star-Child had destroyed the Earth, even though nothing is stated to indicate this in the slightest.

The special effects in this film have gained quite a reputation, and although Douglas Trumbull has emerged as the one given the most credit for them, it should be pointed out that all of the special photograpnic effects were both designed and directed by Stanley Kubrick. Trumbull is definitely the one most responsible for the special effects construction and execution is Douglas Trumbull. Trumbull demonstrated this more than adequately in his own film "Silent Running", although there the effects lacked the awesome punch that Kubrick gave them in "2001", as excellent as they were.

The stars of the film, even though they don't appear in it until almost half way through, are Keir Dullea and Gary Lockwood.

Keir Dullea, who plays Dave Bowman in the film, was launched to fame by the widespread praise for his performance as the neurotic, tortured youth in the film "David and Lisa". But following that film all the film offers he received were for roles of neurotic, tortured youths. Thus when the role in "2001" was offered to him he snapped at the chance as it accomplished two goals-to work under the direction of Stanley Kubrick and to play a role completely different from anything he had done before. Dullea's other screen credits include "The Fox", "The Thin Red Line", "The Naked Hours" and "Madame X". He also recently starred in the syndicated and rather dreadfully videotaped series "The Starlost".

Gary Lockwood, as Frank Poole, was not new to the science fiction genre when he appeared in "2001" as he had given a splendid performance as a man evolving into a merciless god in the STAR TREK pilot episode "Where No Man Has Gone Before". His other television credits include the starring role in "The Lieutenant" series. On Broadway he appeared in the play "There Was A Little Girl" and in motion pictures he had roles in "Splendor In The Grass", "Wild In The Country", and "It Happened At The World's Fair".

Stanley Kubrick encountered many new obstacles and complications when filming "2001". In his own words he describes them in regard to the "command post" he had set up at Borehamwood studios during the production of "2001".

"It was a novel thing for me to have such a complicated information-handling operation going, but it was absolutely essential for keeping track of the thousands of technical details involved. We figured that there would be 205 effects scenes in the picture and that each of these would require an average of ten major steps to complete. I define a 'major step' as one in which the scene is handled by another technician or department. We found that it was so complicated to keep track of all of these scenes and the separate steps involved in each that we wound up with a three-man sort of 'operations room' in which every wall was covered with swingout charts including a shot history for each scene. Every separate element and step was recorded on this history-information as to shooting dates, exposure, mechanical processes, special requirements, and the technitions and departments involved. Figuring ten steps for 200 scenes equals 2,000 steps-but when you realize that most of these steps had to be done over eight or nine times to make sure they were perfect, the true total is more like 16,000 separate steps. It took an incredible number of diagrams, flow charts and other data to keep everything organized and to be able to retrieve information that somebody might need about something else someone had done seven months earlier. We had to be able to tell which stage each scene was in at any given moment, and the system worked."

It had to work as the complex shooting on those 205 special effects scenes took a year and a half.

The importance which Kubrick placed on these visuals is summed up by his own philosophy regarding film, that being that "The truth of a thing is in the feel of it, not the think of it." Therefore all the symbolisms and parallels drawn about the film in the literally hundreds of analyses (most of which are different than any of the others) mean nothing if the film did not communicate a true feeling to the viewer, a sensory more than even an intellectual experience. Or in Kubrick's words, "If 2001 has stirred your emotions, your subconscious, your mythological yearnings, then it has succeeded."

That it has succeeded goes without saying, and I do not mean just financially. For despite the cold shoulder given it by many critics upon its initial release, it has single handedly boosted the genre of the science fiction film to respectability in the eyes of the public at large. Whenever "2001" is discussed it is in terms of something awesome, in tones of reverence. Wheresoever it is shown the audience is held spellbound as if enwrapped by an unbelievable experience.

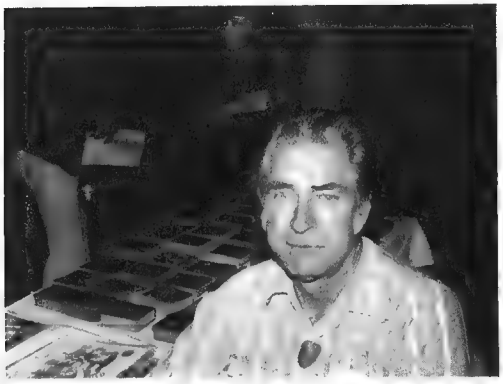
When "2001" was first released it was nineteen minutes longer than it is now as shortly thereafter Kubrick edited some out due to criticisms that it was far too long. Kubrick claims that nothing important was removed although those who saw its original longer form have said that they wish he hadn't cut it, that it loses something. The scenes cut are several short scenes with the apes and their babies; a cut in the build-up of Moonwatcher's triumphal return to the watering place; several short shots of the Discovery in flight; the end of the scene in which Bowman and Poole are notified that Mission Control has found their computer to be in error (thay have HAL re-play the message); a long tracking shot immediately after HAL has killed the three hibernating crewmen and Poole, duplicating the movements to Poole as he exercised earlier in the film (which added irony to it, and actually is a complete scene deletion even though Kubrick will say no total scenes were removed); and a short scene in the bedroom where Bowman discovers slippers and a dressing gown on the bed. An odd side note here concerning the uncut version of "2001" is that the 1967 World SF Con was offered the World Premier of "2001" but chairman Ted White turned it down because he didn't want to show any films. It's a rather excruciating story to tell people.

Actually, though, I doubt that very many people could have guessed the impact that "2001" would have on the genre as it has made it impossible for science fiction films to go about their business the same way they did before it came along because they know they just can't get away with it, television withstanding due to its captive audience.

The magnitude of "2001" was best described by its coauthor Arthur C. Clarke when he said that in order for an SF film to be better than "2001", it will have to be made on location.

DOUBLE CON A HUGE SUCCESS

HOUSTON DRAWS 2500 FANS



ACTOR AND FORMER SCREEN TARZAN JOCK MAHONEY

It had been two years since I had attended a Southwestern convention, and after the hectic disappointment of the '73 New York convention, I needed the break. Southwestern cons are far more relaxed in atmosphere than New York although there is easily just as much there to do, plus Houston was far more organized and concerned about the attendees than the ungainly and unfeeling New York con was. Films ran almost constantly at Houston in three different rooms beginning at ten o'clock in the morning and running after midnight. The only lengthy breaks between films occurred when the various panel discussions took place. The guest list at Houston was quite impressive as it included artist Al Williamson, Don Newton, Fred Fredericks, actors Dave Sharpe, Tom Steel, William Benedict, Kirk Alyn and former movie Tarzan Jock Mahoney. Of the actors the two I looked forward to meeting the most were Jock Mahoney and Dave Sharpe. I had always liked Jock Mahoney in his old YANCY DERRINGER TV series and of all the people who worked in serials in the thirties and forties, I enjoyed watching none more than actor/ stuntman supreme Dave Sharpe. The serial panel discussion was headed by Dave Sharpe as well as the other serial luminaries in attendance. The panel got off to a rousing start when Dave Sharpe and William Benedict staged a mock fight, and Dave Sharpe, although in his sixties, showed that he is as agile as ever and can still do a perfect fall. Sharpe is still very active in films having recently appeared in THE POSEIDON ADVENTURE as well as doubling Tony Curtis in THE GREAT RACE. Another serial stuntman present was Tom Steel. I asked Tom how he felt about being the real star of THE MASKED MARVEL but yet receiving no screen credit. He replied that it really didn't matter to him, that it was "just a job".

The art panel, consisting of Al Williamson, Don Newton and Fred Fredericks was quite interesting as it brought to light some problems artists were having that I hadn't heard discussed before. One concerned only Williamson and Fredericks as it had to do with the restricted space given to daily comic strips, requiring artists to make the lettering larger, thus cutting down on the space in a panel for the art. The other point all agreed on and that was the diminishing quality of the art impliments produced today. Williamson especially was critical of things like pen points of which he used to buy fifty that would last five years but now can't get through one year with a gross. He also said the paper produced now is much poorer and it takes him longer to do a drawing on it because of that due to ink blotting and the paper bleeding. Don Newton mentioned that the paper shortage itself affected him when Charlton suspended operations for two months because of it.

Many people feel that if you want to get the really rare comics that you have to go to New York. Not so. This year Houston's dealers room had no less than three copies of WHIZ #2 (#1) and one sold there for $2800. There were also copies there of ACTION #1, BATMAN #1 as well as piles of EC's. Something I had never seen at any convention before was at Houston, that was full tabloid size original Spirit sections. Only one dealer had them as they are quite rare, but the prices were a bit steep as they were from the late forties and were being sold for five times what the normal sized Spirit sections sell for.

ACTOR/STUNTMAN SUPREME DAVE SHARPE

BARK'S PAINTING SELLS FOR OVER $2000

There were also a lot of fine items that appeared in the auction (an auction that, by the way, was free of any unseemly percentage charge). Superman #1 was auctioned off, as well as several films including NIGHT OF THE LIVING DEAD. One rather startling thing that occurred in the auction was when the cover proof set to CONAN #4 was auctioned off. Even though it's a one of a kind item, cover proofs are not that rare, and yet some apparently Barry Smith fans wanted it badly enough to bid it up to $52.00! The highlight of the auction was the Carl Bark's painting that Russ Cochran put in. Dale Manesis and Burrell Rowe bid on it frantically until Dale finally got it for $2,350.00! That's only fifty dollars shy of the maximum price paid for a Bark's painting. And I can remember when I thought the nine hindred dollar prices paid last summer at New York were rather high. The prices on things in comic fandom are skyrocketing to say the least. I'm afraid that this is causing too many fans to be left behind in a cloud of dust wondering where it will all end.

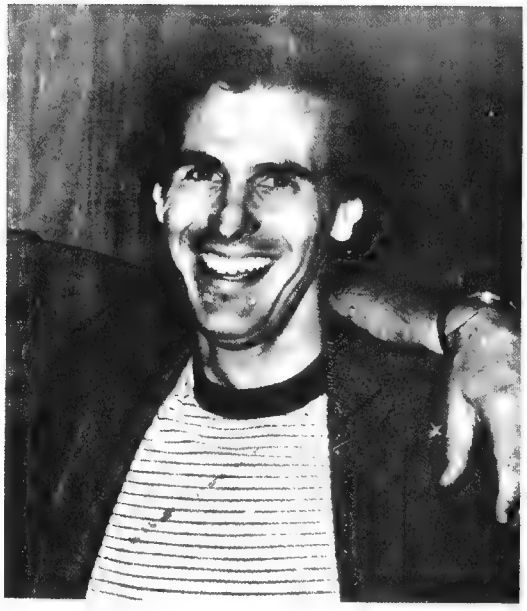
ART SHOW BEST EVER

The art show at Houston was easily the best presented at any Southwesterncon. It included the original Frazetta painting from the paperback edition of FLASHING SWORDS #1, two Carl Barks paintings, art by Al Williamson, Don Newton, and a splendid array of astronomical paintings by Morris Scott Dollens. The paintings by Dollens included extra-terrestrial landscapes as well as several Star Trek paintings featuring beautiful scenes of the Enterprise in space.

But the convention's art room was not the only place that stunning works of artistry could be beheld. Kenneth Smith openned his room as a gallery of his works and on display there was virtually every major piece he's done, as well as many new pieces. The imagination and color scheme of the paintings was almost overpowering when so many were there to see at once.

Still other artistic creations were there in the form of figures constructed by John Fischner. Most of these were sculptures of creatures which have appeared in the films of Ray Harryhausen. The major exception was a sculpture of the crucified alien that had been originally rendered in a Frank Frazetta painting on a cover of NATIONAL LAMPOON. John's representation of it was very finely done and sold for $40.

Al Williamson



STAR TREK'S KOENIG A BIG HIT

Walter Koenig was greeted by a very enthusiastic welcome at Houstoncon. Although Walter enjoyed being the Star Trek convention's guest, he was plagued by the problem that confronts any actor who becomes heavily identified with a certain role. This was most in evidence when he appeared on a Houston talk show. When people called in to talk to him and ask questions they invariably called him Ensign Chekov. At first when someone called him Chekov he would silently mouth his name, Walter. But as it persisted time after time, call after call, he'd start saying "Call me Walter", and he even had to say this to the show's host once. Those who called him up were primarily girls, and one giggled so much you'd sware you could hear her blush. Primarily though the hour long talk show was very good as Dave Sharpe and Jock Mahoney were also guests with Walter and were interviewed. The show was very noticably slanted toward STAR TREK fans though as the host concentrated on Walter and showed a clip from a Star Trek episode as well as part of the Star Trek bloopers, a part which apparently hadn't been prescreened by the station too carefully as it had a four letter word in it that ain't supposed to creep out over the air waves.

Like all Star Trek cons, this one had its share of Trekkies. To some people Trekkie refers to any Star Trek fan, but most ST fans find the word demeaning. I myself apply the term to female ST fans who squeal at the thought of just seeing one of the Star Trek cast in person. There were definitely some of those at Houston. Trekkies are usually less mature than most ST fans and tend to make a nuisance of themselves. I discovered this for myself when I was waiting for an elevator going up along with a number of other people when one going down stopped, the door openned, but no one got out before the door closed and it continued down. I was out of sight of the door so I hadn't really noticed much when a girl suddenly started laughing. She turned to a friend of hers and said, "Walter Koenig was on that elevator. He was about to get off when he saw you, turned around and got back on." I had to find out what this was all about so when some of the girls left I asked the one who had spoken, "What did that girl do to spook Walter?" She replied that they had been having elevator races earlier and one had stopped at Walter's floor. Walter began walking toward the elevator while reading a book when suddenly one of the girls had yelled "No, wait, don't get on!" Whereupon her friend had said "Yes, yes, let him come on!" but by then the door had closed leaving Walter with a quizzical expression on his face. He was overheard later in the lobby remarking that he'd never ride an elevator again. Thus the term Trekkie does not die.

Thankfully most Star Trek fans aren't like that although I'm sure similar incidents occur at most any convention.

On Saturday Walter gave a talk and appeared on a Star Trek panel discussion. The swarms of fans who came to see this were of such numbers that the film screening room where it was being held had to be openned up into the adjoining screening room to accommodate the standing room only crowd. For weeks there had been rumors flying about a new Star Trek movie in the works. Walter clarified all reports by stating that Gene Roddenberry and Paramount were negotiating to make a new Star Trek movie but that nothing had been signed. It was still a hopeful sign though as it was the first time that Paramount had stated they were interested in reviving Star Trek. So although nothing was definite, talking was going on in serious degrees. One holdup was that Paramount was cautious about spending very much; they wanted to do a quickie and Roddenberry wanted to see it done right. The audience started to get a bit ugly when Walter mentioned that Paramount had suggested to Roddenberry that the series have all new stars, an idea which Roddenberry didn't care much for. When Walter was asked what other former cast members are doing now he mentioned that George Takei is on the Los Angeles Rapid Transit Commission. Quipped Walter, "He's navigating."

The turn out at Houstoncon 74 / Star Trek 74 made it the largest fan convention held outside New York and California. "We attempted to give the fans two distinct conventions for the price of one," Convention chairmen Earl Blair and G.B. Love said. "Needless to say, we were more than pleased at the reaction. We felt, however, that most fans were a bit skeptical about the idea, not really believing they were actually going to get 'two cons for the price of one', but we made believers out of them, and we intend to expand the idea even further next year."

The success actually came as little surprise as all dealers tables had been sold by May 1st and advance ticket orders more than doubled the previous years'.

The Star Trek dealers rooms (which were on a separate floor from the Houstoncon dealer's room, as was the STAR TREK 74 film room) had plenty of Star Trek souvenirs and dealers there did quite well, averaging $500 to $700 taken in. ST items ranged from magazines, books and T-shirts to one dealer who had a hundred different color Star Trek photos, most of them quite unique.

Films shown, besides ST episodes such as "City On The Edge of Forever" and "Where No Man Has Gone Before" as well as several others, included the feature science fiction films THE TIME MACHINE, FORBIDDEN PLANET, EARTH VS. THE FLYING SAUCERS, DAY THE EARTH STOOD STILL as well as the Star Trek Bloopers which packed the room every time it was screened (which was every day!). Next year even bigger films are planned for an even bigger and better STAR TREK 75!

STAR TREK

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: JAMES VAN HISE, 314 CADIMA, CORAL GABLES, FLORIDA 33134

INFINITY FOUR = $3.00 - This 84 page volume starts off with a blockbuster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Berni Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mor[illegible]rucker and an EC science fiction strip by W[illegible]lliamson & Frazetta. Also included is a lon[illegible]rticle on undergrounds by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940. Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

SET #1
SET #2

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #19 = $1.00 - Fantastic cover by Fantucchio and beautiful centerspread by Don Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

SPECIAL EDITION SERIES #1 = $10.00 - This 324 page volume reprints every Captain Marvel story from WHIZ COMICS #7-28 including the fa[illegible] Captain Marvel vs. Spy Smasher serial and [illegible] the origin of Capt. Marvel Jr. Full [illegible]r front and back covers from original is[illegible] of WHIZ.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

DR. STRANGE = 75¢ - Full Color cover print by John Adkins Richardson, 8 1/2 X 11.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 X 14, which reprints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a previously unpublished EC science fiction strip by Angelo Torres which had been rejected by the newly formed comics code in 1955.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

Ye Olde Fanzine Shop

SEND ALL ORDERS TO: JAMES VAN HISE, 314 CADIMA, CORAL GABLES, FLORIDA 33134

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Reed Crandall (The Ray), Basil Wolverton; a thirty page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. There are also articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, twelve installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

MASQUERADER #6 = $1.25 - Very early fanzine, includes an article on Jack Kirby (headed by a photo of Len Wein when he was 14 years old).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin], June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

FRANK FRAZETTA SPECIAL (CAPTAIN GEORGE PRESENTS #38 & 39, double issue) = $1.25 - Sixty-four pages featuring various strips by Frazetta including several White Indian strips and some of his funny animal and humor work.

THE SENSUOUS FRAZETTA = $2.00 - A portfolio of Frank Frazetta's sexiest renderings of women. Some are full page and many are double page poster size. These are finished drawings. No sketches. Quality printing on quality paper.

GOLDEN AGE COLLECTOR #1 = $1.50 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

THE NEAL ADAMS INDEX = $2.25 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously unpublished, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and centerspread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balduur" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

MONSTER TIMES #1 = $2.00, #3,4,5,6 = $1.00 each, #10 (EC issue) = $1.50, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

MOVIE AND SERIAL POSTERS = $1.25 each - 16 X 20, THE LONE RANGER and also THE CRIMSON GHOST.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.25 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8 1/2 X 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SPIRIT #1 [WARREN PUBLICATIONS]= $2.50 - Contains eight Spirit adventures by Will Eisner. Seven are flawlessly reprinted in black & white from the original art. The eighth is a BRAND NEW Spirit strip by Eisner in full color with the color done by Richard Corben. It is easily one of the finest publications to come out in years!

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

BADTIME STORIES = $5.00 - A Berni Wrightson super-spectacular! From the artist who brought you Swamp Thing comes this incredible array of art. FULL COLOR front and back covers, 5 brand new strips in the fantasy/horror vein as well as Wrightson's classic "Uncle Bill's Barrel". Fifty-two pages of wonderful Wrightson!

WRIGHTSON COVER PRINT OF "IT" = 75¢ - full color, 8 1/2 X 11. A beautiful Wrightson ink & watercolor that appeared on the cover of RBCC #86.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Yarmak and Gully Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Yarko" and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Krenkel, Buckler and more including an article on Jack Kirby.

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: THE MASKED MARVEL, DARKEST AFRICA, SPY SMASHER, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:
"The Official Adventures of BATMAN & ROBIN" [three episodes]
"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]
"The Official Adventures of AQUAMAN, THE FLASH AND GREEN LANTERN" [one episode of each hero]

THE SPIRIT #1 =$1.00- Limited supply! This features four Spirit adventures from 1946 reproduced from the original art, but the real toppers are the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.
ADULT COMIC

THE SPIRIT #2 =$1.00- This fine issue features four Spirit adventures guest starring P'Gell from 1946 & 47 as well as a brand new four page Spirit story from a script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!
ADULT COMIC

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!
ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!
ADULT COMIC

FANTAGOR #4 = $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword & sorcery strip by him. Rich also does the front cover and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman and Stan Dresser.
ADULT COMIC

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!
NEW

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword & sorcery strip starring Corben's own Razar the unhero. There's some truly powerful work in here verying from Corben's inimitable line style to his incredible airbrush drawings.
ADULT COMIC

EC LIVES! = $5.00 - Ninety-two pages on heavy stock purely devoted to EC: reprints seven classic stories and has interviews of fascinating personal depth with many of the old EC artists and writers who discuss EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about "EC ON FILM" as well as a brand new beautiful cover by Wally Wood done especially for this volume!

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

STERANKO'S MEDIASCENE #10 = $2.50 - Special DOUBLE-SIZE issue devoted entirely to SCIENCE FICTION! Features art by Wally Wood, two full tabloid pages of an unpublished beautiful SF strip by Al Williamson, a full page drawing by Steranko and a poster size Six Million Dollar Man drawing by Mike Hinge. Articles cover SF on television, in movies and in EC comics. A large amount of news on coming films, comics and paperbacks.

GOLDEN AGE REPRINTS = $3.00 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, AIR FIGHTERS #2, SPECIAL #1, ALL STAR COMICS #2, 3 &4, MILITARY COMICS #1, WHIZ #1, CAPTAIN MARVEL #1 & #2, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, POLICE #1, ALL SELECT #1, PEP COMICS #17 and SILVER STREAK #1.

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and pulps. A plentitude of art by Barry Smith, Wally Wood, Kirby & others.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#22 = $1.25 [Six complete strips by Al Williamson: "Upheaval", "Invasion from the Abyss", "Death In Deep Space", "Land of the Living Dead", "Menace From The Stars" and "Skull of the Sorcerer". Wraparound color cover by Morris Scott Dollens]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

THUNDA #1 = $12.50 - This is a deluxe 9 X 12 reprint of the entire issue of THUNDA #1 by Frank Frazetta, printed on heavy stock from the original art in black and white with a color cover. The original comic now sells for $100. This is a volume you'll be able to keep and treasure for a long time to come.

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

SPECIAL VISUAL EFFECTS BY RAY HARRYHAUSEN #4 = $2.00 - This is devoted entirely Harryhausen and his films. There's interviews, technical articles, FULL COLOR photos from THE GOLDEN VOYAGE OF SINBAD on two full pages, innumerable behind the scenes stills and everything you could hope for in this beautiful issue!!

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SWORD AND FANTASY = $3.00 - Gathered in this giant 56 page edition is a collection of some of the best sword and fantasy art that has ever been published. Reprinted here (mostly from out of print material) are examples by the greatest comic artists of all time. Printed throughout on heavy high quality 100 pound paper, this collector's edition is quality personified. Features a full color front cover by Richard Corben, full color back cover by Berni Wrightson and a giant full color centerspread by Robert Kline, plus many other illustrations by them as well as Frazetta, Finlay, Juanillo, Hannes Bok, Don Newton, Crandall, Hickman, Richardson, Wood and Williamson.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

STAR TREK '74 = $2.00 - High quality all Star Trek fanzine. It features an article by Walter Koenig about the show and his fellow actors, a recent long article/interview with William Shatner with many photos, articles on Leonard Nimoy, in-depth cast profiles, photos, a photographic retelling of "The Menagerie", a discussion and photos from the Star Trek Bloopers and more!

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A Nostalgic Look at A MLJ PUBLICATION

By Raymond Miller

PEP COMICS

PART TWO

Last issue you read about THE SHIELD and ARCHIE. This issue we will attemp to cover the careers of the other PEP characters.

Also appearing in PEP #1 were The Queen of Diamonds with The Rocket which was shortened to The Rocket, from #2-12. This was a Flash Gordon type strip by Lin Streeter which found a hugh rocket ship crashing within the barriers of the Diamond Empire. The pilot, known as The Rocket, had become friends of the Empires lovely Queen. The stories were even close to that of Flash Gordon's adventures complete with a City of Hawkman etc in #4. By #11 The Rocket and The Queen of Diamonds had built a large wooden scooner with the help of the Pigiodgeons- a race of Lilliputians, and set out for new adventures on the ship which they called The Rocketeer. The stories then became more like Eisner's Hawk strip.

An Oriental strip, along the lines of Charlie Chan, appeared in issues 1-11. Fu Chang, International Detective and a Chinese scholar, was educated in America and was the heir to the Magic Chessmen of Aladdin, with whose aid he combated the forces of evil and oppression. He had organized the Ti Yan Tong as a Secret Society, along with his fiance Tay Ming, to fight Princess Ling Foy and her evil creations. Lin Streeter drew many of the stories.

Kayo Ward by Phil Sturm and Bob Wood was a prize fighting strip that appeared in 1-20. Also in 1-16 was Lee Sampson, The Midshipman. This was PEP'S answer to TOP-NOTCH'S Keith Kornell.

PRESS GUARDIAN

BENTLEY of SCOTLAND YARD

A Green Hornet type hero called The Press Guardian appeared in 1-11. This is one of those oddities of the comic book industry. Starting in #1 the strip is called The Press Guardian but in the story the character wears a costume, has no secret identity and was called The Falcon. Then in #2 he is The Press Guardian and wears a green business suit and red mask. He was really playboy Perry Chase, son of the publisher of The Daily Express. In secret Perry becomes The Press Guardian, foe of all enimies of the Press. In issue #3 Perry rescued Cynthia Blake from the Moroniabund and she becomes his assistant and the only one, besides his valet, who knew his secret. The stories were drawn by Mort Meskin and weren't bad at all-especially the earlier stories when Meskin used the fine line effect.

Bentley of Scotland Yard was MLJ'S longest running detective strip starting in #1 and running through #41 Aug., 1943. Inspector Bently was featured in some very weird and off beat adventures like battling The Hunchback in #4, The Riddle of the Whirring Wings in 11, or the Case of the Armless Corpses in #25, A murderer known as Mr. X in #29. Most stories before #19 were drawn by Sam Cooper while most after #19 were by Paul Reinman.

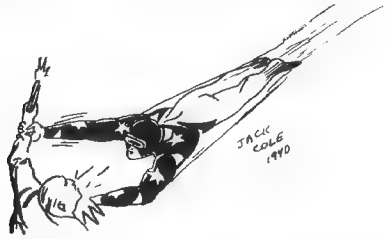
Perhaps one of Bentley's most puzzleing cases was in #21's The Church Steeple Murders. The story opened with Bentley spotting the body of a man on the top of the church steeple. With the help of the church sexton and his brother Dr. Tagg, Bentley removed the body from the steeple and discovered that it was Jim Crivet's butler and he had been clubbed to death. Soon Bentley, along with the sexton, Dr. Tagg, Jim Crivet and Crivet's wife Anne were examineing the belfry of the little church. After all but Bentley had left the belfry, he bent over the rail to examine a clue just as the great bells began to ring knocking him over the rail. Desperately he grabbed and hung onto the bell and was almost incased on top of the sharp point of the steeple which he discovered could be raised and lowered, lower then the bell which explained how the bulter got there..he was knocked onto the steeple by the bells, then the steeple was raised posing the question..How did he get there? Part of the mystery was solved, but who was the murderer? The reader had all the clues and Bentley asked the reader if he could now identify the killer and if you were as smart as Bentley, you could. As it turned out, the killer was Anne Crivet who was a bigamist. She was married to both Crivet and the butler and one had to go. So for once the butler didn't do it, he was the one done in.

THE COMET

Debuting in PEP #1 was one of MLJ'S better early super heroes "The Most Astounding Man on the Face of The Earth", better known as The Comet. The main thing The Comet had going for him was the art of Jack Cole. The stories Cole did were great but he didn't stay with the strip long enough to make it as popular as other MLJ characters. After #8, he was replaced by Bob Wood in 9 and 10 and by Lin Streeter in 11-16.

John Dickering, a young chemist, had discovered a light gas which he injected into his blood stream. It made it possible for him to leap thru the air in great leaps a'la Superman although The Comet looked more like he was flying then just jumping. Dickering also found that the gas had settled in his eyes as well and that he was able to throw off a powerful disintegrating ray that only glass would stop. Since the ray would not pass through glass he wore goggles to prevent the ray from destroying anything. To use the ray he simply just raised the glass goggles and poof, he would destroy whatever he pleased.

In PEP #2 The Comet saved Florida from a villain who called himself Satan. In issue #3 Satan and his assistant Doc Zadar captured The Comet and using hypnotism, forced him to become a criminal and hewent about destroying things and killing many Policemen. Then in an argument with Satan, Doc Zadar turned The Comet on Satan and he killed him. After killing Satan, The Comet returned to Zadar but, accidently, he had left his visor up and the rays from his eyes struck Zadar, killing him. The Comet then came to himself and read in the newspapers what he had done and vowed to clear himself, which he never completely did.



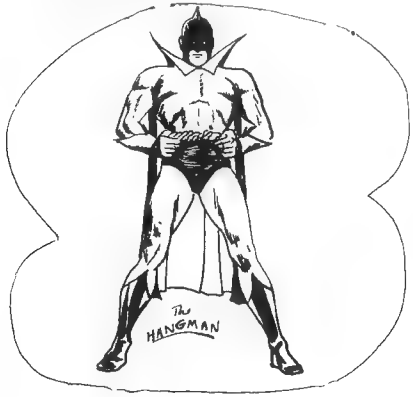
In #5 The Comet met Thelma Gordon for the first time. Thelma was a reporter and she beleived he was innocent and wanted his story. In #6 while trying to plan a way to clear him,The Comet goes out and then returned in regular dress and said to Thelma "How's this for a disguise? Nobody knows me as plain John Dickering". This was the first mention of her knowing his identity.

He never really cleared himself. Although Thelma's stories always played him up as a hero, he was always reguarded as a criminal at large by the police. While the stories after #7 tend to deal with his fight against crime, rather than running from the police and trying to clear himself, each time he met up with the police they went after him. Even at the start of the story in #17 when he delivered Big Boy Malone's mob to the police he leaves in a hurry in a hail of police bullets. He then returned to Thelma who pleads with him to give up and become plain John Dickering as he has atoned for accidently killing police. He says no, his conscious would never allow him and he must go on making amends. He then returned to his own apartment and as he was changing cloths, his brother Bob walked in and discovered his secret.

A few days later, two thugs, friends of Big Boy Malone, laid in wait for John but way-laid Bob by mistake and as they tried to force him into their car, The Comet flashed onto the scene. Turning toward the intruding Comet, the thugs opened fire and The Comet went down in a hail of bullets. Before the police arrived, Bob was able to get him to Thelma's apartment. The Comet was dieing. His last words to Bob and Thelma were: "My turn now-You two stick together- Kind of a memorial to me-Good bye Bob-Bye Thel--Aahh!

Bob swore" I'll carry on for him Thel! I'll bring his murderers to the hangman. I'll be their Hangman"! And he was.

This was a first for comics. No one actually killed off a super hero but MLJ proved it not only could be done, but the character that replaced him was far more popular then The Comet ever was.



The Hangman made his debut in PEP #17 July, 1941. The origin story was written by Cliff Campbell and the art was by George Storm. Storm was okay on humor strips but his art on a serious strip like The Hangman was not only atrocious but about the worst drawn of any MLJ hero. Storm remained on the strip thru #19 at least and one would wonder why the strip clicked, but it did and became another MLJ instant hit.

If it wasn't bad enough that The Comet was a wanted man, The Hangman almost met the same fate. In PEP #18, a master criminal called The Jackal decided to get rid of The Hangman by posing as him. His plan was to hang some innocent people and place the blame on the real Hangman. Not many heroes ever had anyone out to ruin his career in such a short time. The Jackal started to plan his down fall in the third panel of the second page. But The Real Hangman finally caught the fake one and thanks to Thelma Gordon, her newspaper story cleared him. No two heroes ever had the same loyal girl in their corner like John and Bob Dickering had in Thelma Gordon.

By PEP #23 the art had improved. By now both Bobby King and Harry Lucey were doing the art. Now the stories were written by Bill Woolfolk. Then came issue #28 June 1942 and for the first time in his career, The Shield did not appear on the cover of PEP. Instead the cover featured only The Hangman and a costume villain known as Captain Swastika and inside, for the first time, The Shield also gave up the lead spot as well to the Hangman. On the inside front cover, on The Shield G-Men Club page, The Shield annouced that he and Dusty were playing second fiddle to The Hangman this issue. Dusty agreed, he was fighting Captain Swastika and this was the greatest issue of PEP yet. Captain Swastika was back in #29 to steal a U.S. Battleship and in a fight Captain Swastika proved he could defeat The Hangman in hand to hand fighting and he did it everytime they met. At the end of the story in #29 Swastika is almost killed when he accentidently hung himself in a noose he had rigged to trap The Hangman. In #30 The Hangman met up with a weird witch like character called Mother Goose. All her crimes were commited using Nursey Rhymes as clues. The story had a weird night setting complete with a castle, an old wind mill, an old well (which almost became The Hangman's grave) and eerie goings on. In #31 The Hangman journeyed to Germany to fight a Loki looking Nazi called The Hunter.

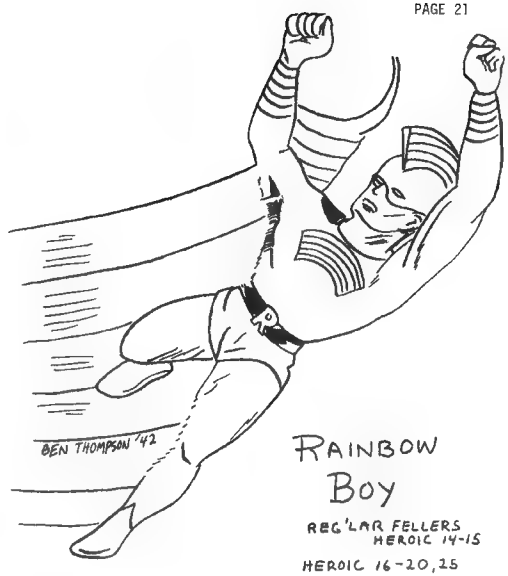
#31 or 32 was Harry Lucey's last issue. The art in #33 was by John Cassone and with #34 Bob "Fuji" Fujitani would become the artist for most, if not all, the remaining Hangman stories. In the first Fujitani drawn story Captain Swastika returned. He was supposed to have been killed off in HANGMAN #3 but in PEP 34 he told The Hangman "it is not so easy to kill a man of my strength". Again The Hangman was no match for Swastika and in the end he was killed by his own henchman with an icepick meant for The Hangman when he stumble in front of The Hangman and took the icepick in his back.

In issue #42 The Hangman appeared once again in the lead story "The Bullfrog Strikes Again". The Hangman would appear on all covers from #17-42 except for #41.

He and The Shield may just as well been missing from the cover of #42 since Archie and Jughead had the spot - light and while both The Shield and The Hangman were on the cover both were colored dark blue and at first glance one almost missed them.

With PEP #47 March, 1944 in a story called "The Noose" The Hangman's career finely came to an end. Since #41 The Hangman's stories had been reduced to only 9 pages after haveing appeared in 13 page stories since #28. For the most part his stories had been averaging 1-2 pages more per issue then The Shield's stories.

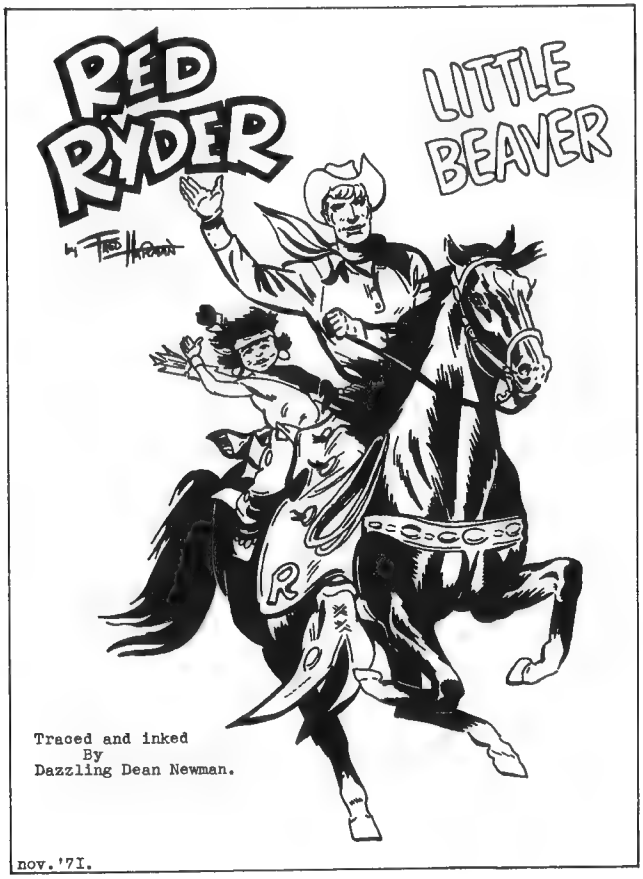
In PEP #48 May, 1944 The Hangman was replaced by The Black Hood. (The Hood had already replaced The Hangman in his own book in the Fall of 1943). But by now all of MLJ'S heroes were running out of steam and it seemed that all the heroes left from The Shield on down and including The Black Hood were drawn by Clem Harrison. The Black Hood had just finished his run in TOP-NOTCH LAUGH #41 April 1944 and moved to PEP the following month. But unlike his long run in T-N, he would last only four issues (to #51 Dec., 1944) in PEP. In 1946 he would return for two more issues #59 Dec.,1946 and #60 March, 1947 but these were after he gave up the Black Hood costume. By now, only The Shield was left and he would vanish after 5 more issues.



RAINBOW BOY

REG'LAR FELLERS HEROIC 14-15

HEROIC 16-20,25



Traced and inked By Dazzling Dean Newman.

nov.'71.

NEON The ©QUALITY UNKNOWN

HIT COMICS 1 - 17

THE WILLIAMSON COLLECTOR

by LARRY BIGMAN

After a hiatus of who-knows-how-many months, the Williamson Collector returns. After almost three years, I certainly needed a rest...I don't know about you out there. Anyway, we are back with old Al in his Atlas days.

TWO GUN WESTERN #11 - July, 1957
"The Death of Dallas Dawson" - 5 pages

Seems to me that this is another Stan Lee masterpiece. Dallas Dawson is a despicable cuss who happens to also be a gunfighter with a dirty reputation. Dawson, when facing a man, would slowly move toward him, crowding him and therefore unnerving him. When Dawson was ready, he would yell out something like "Don't shoot him in the back!" When his opponent (who is already nervous) would twitch, Dawson would shoot him. Dawson wounds a sheriff, causing the sheriff's son to seek out Dawson. The son uses Dawson's trick of crowding on Dawson, but only to get a more accurate shot since he is definitely not a crack shot. The son only wounds Dawson, thereby ending his career. Sounds like Lee to me.

This is one of Williamson's classier westerns. As is the case with the best of Williamson's Westerns for Atlas, "The Death of Dallas Dawson" has a beautiful full-page splash. Williamson's panel compositions are very slick, an indication of the future work he would be doing on "Secret Agent Corrigan". Anatomy, sometimes a problem in Atlas stories, is here more than adequate. Here and there there are traces of inking by both Torres and Mayo, but the majority is Williamson. More brush work than pen is the norm for the story, but it is very nice. As I've said many times before, despite his reputation and the fact that westerns are not his favorite subject, Williamson rendered (and still does) very nice action scenes. That is the case with "The Death of Dallas Dawson", which incidentally rates a: 4.

OUTLAW KID #18 - July, 1957
"The Last Notch" - 4 pages

Stan Lee does it again. Another gunfighter bites the dust, and another father finds out that his son is not a coward. After all, everyone knows that "it takes REAL COURAGE to face a gunman empty-handed and man-to-man!".

This is another of the many Williamson/Mayo collaborations. Mayo's inking is somewhat weak in places, but his unusual brush strokes add an interesting touch to Williamson's compositions. Unfortunately there are no outstanding panels in this story similar to those found in the above. As is more-or-less common knowledge, Willi's forte' is science fiction and fantasy. In such a story there is more material to be drawn which are common background objects. Such simple things as exotic foliage add atmosphere to such stories, and these are the type of things that Williamson excels in drawing. In western stories such things are not found, unless you would like to include a stray tumbleweed. For this reason, the westerns that Williamson has done are not as impressive (generally speaking) as those stories of the fantastic sort. The simple fact that he is able to turn out such nice jobs with such abominable material is proof of the versatility that many people claim Williamson does not possess. In westerns Williamson honed his ability to depict action, a talent that is worthwhile for any artist. Those who would condemn any artist or writer without seeing a cross-section of his work from his whole career are not worth taking seriously.

"The Last Notch" rates a: 4.

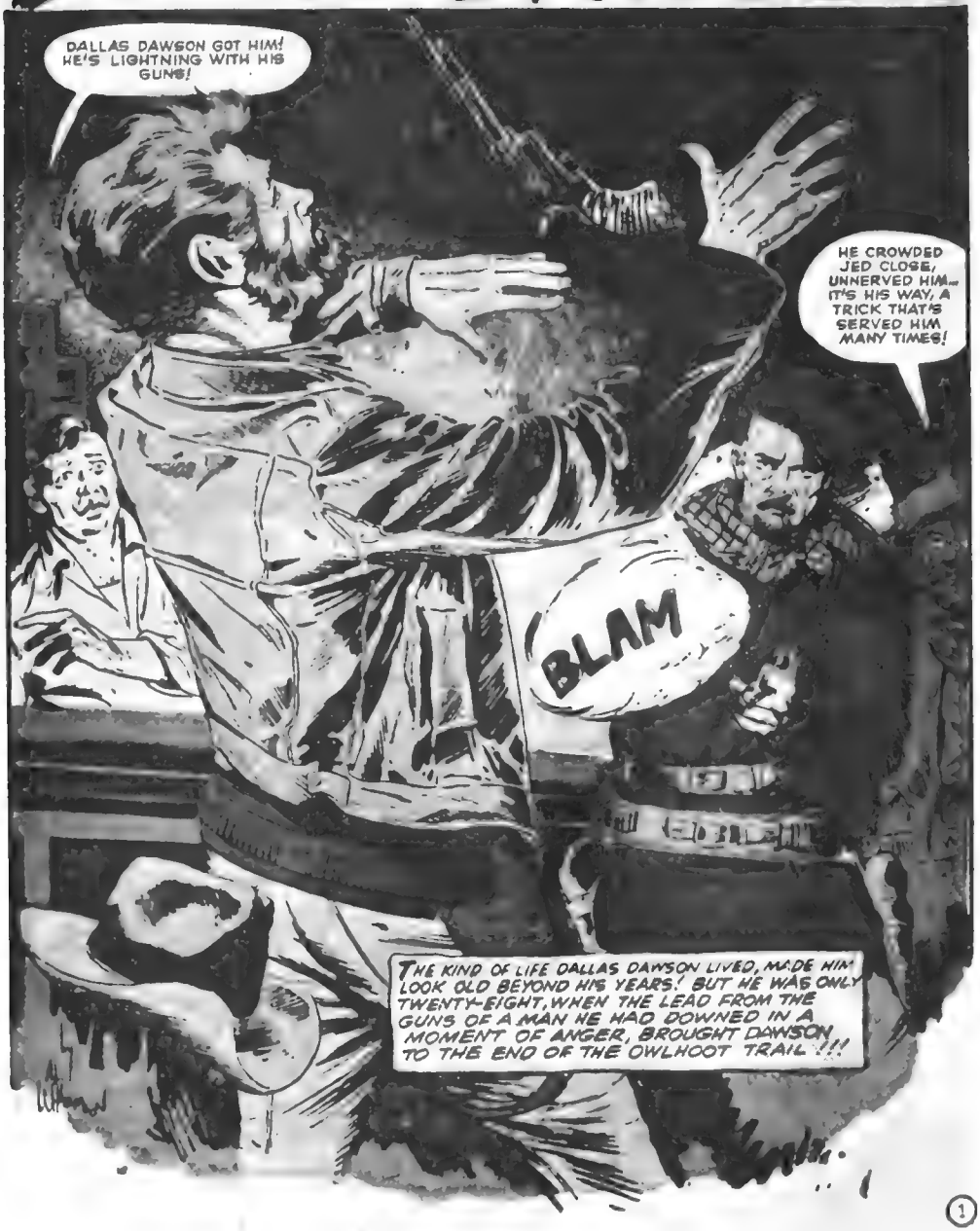
WESTERN KID #9 - April, 1956
"A Stranger in Tombstone" - 4 pages

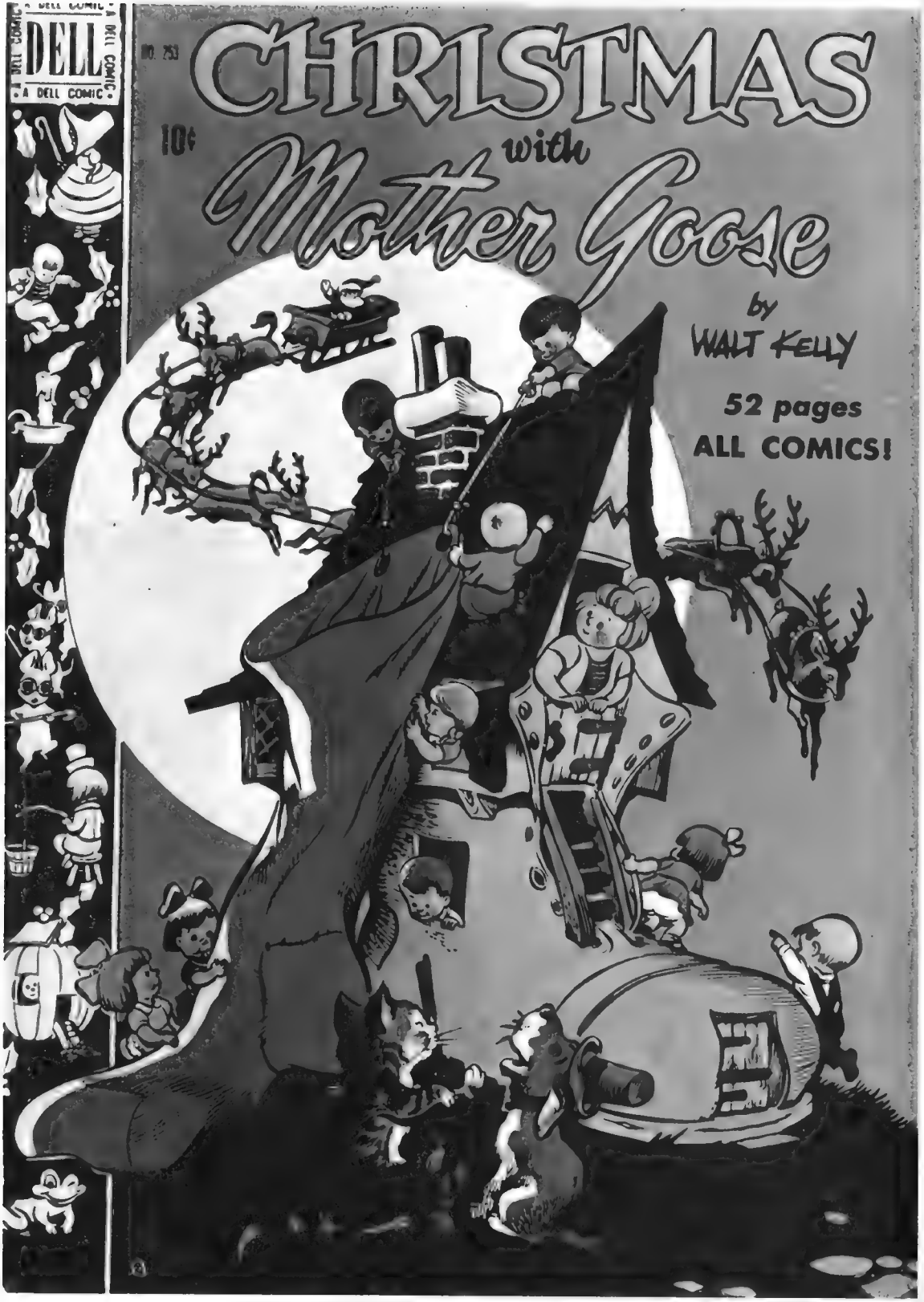
This one is signed "Stan Lee & Al Williamson" so there is no denying it! Really, the gimmick in this story is rather good. A stranger comes to Tombstone looking to gun down the Owlhoot Kid, who did the same to the stranger's brother. The Owlhoot Kid is not in town yet, but the sheriff is waiting for him and wants to get to him before the stranger does. After days of waiting, the sheriff realizes that the Kid has been in town all along. By tricking the stranger out of his guns, the sheriff prevents any possible mayhem that might have been caused. You see, the stranger and the Owlhoot Kid were one and the same. What could be a better disguise than pretending to be someone who is looking for who you really are?

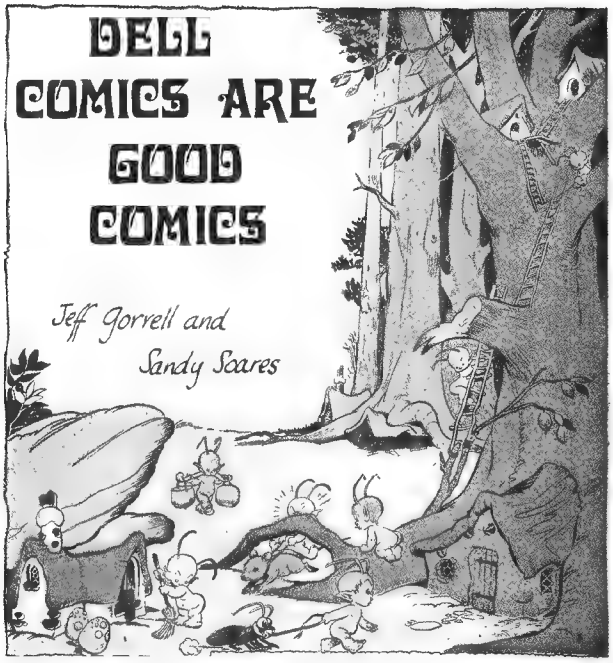
Williamson had two styles of breakdown on his western stories. The first entails cramped panels as seen in "The Last Notch". This was obviously used when a wordy script was assigned, but too few pages were allowed to do the story justice. The latter (exemplified by "A Stranger in Tombstone") was likely the result of a short script and more than enough assigned pages. Personally I preferred the stories of the latter sort, because they allowed Williamson more freedom for detail work and flamboyant design. Usually the full or near-full splash pages were found in the second type. With only six or fewer panels per page, Williamson was able to include more western paraphernalia to enhance the flavor of the story. Very seldom were scripts short enough for this to be done in the war and science fiction Atlases, but there are some nice examples to be found. Usually these open stories were the best ones Williamson did for Atlas, obviously because of the freedom he had in doing them.

"A Stranger in Tombstone" rates a: 4.

THE DEATH of DALLAS DAWSON


DALLAS DAWSON GOT HIM! HE'S LIGHTNING WITH HIS GUNS!
HE CROWDED JED CLOSE, UNNERVED HIM... IT'S HIS WAY, A TRICK THAT'S SERVED HIM MANY TIMES!
BLAM
THE KIND OF LIFE DALLAS DAWSON LIVED, MADE HIM LOOK OLD BEYOND HIS YEARS! BUT HE WAS ONLY TWENTY-EIGHT, WHEN THE LEAD FROM THE GUNS OF A MAN HE HAD DOWNED IN A MOMENT OF ANGER, BROUGHT DAWSON TO THE END OF THE OWLHOOT TRAIL !!!


DELL
A DELL COMIC
NO. 253
10¢
CHRISTMAS
with
Mother Goose
by
WALT KELLY
52 pages
ALL COMICS!



THE MOTHER GOOSE EXPERIENCE

In spring of 1944--about the time that FAIRY TALE PARADE was inserted in the Four Color sequence--Dell began publishing nursery rhymes. The first MOTHER GOOSE AND NURSERY RHYME COMICS (4C 41) presented standard traditional nursery rhymes (Wee Willie Winkie, Little Miss Muffet, and the like) in an old-style scratchy children's-book fashion. Although the front cover apparently was drawn, at least in part, by Walt Kelly, the rest of the comic is drawn by someone else. The interior illustrations are anomalous in the comic book format and look like relics from earlier days. If it had a hard cover and higher quality paper, it would correspond to children's books of the early part of the century.

As a representative of a long-gone approach to children's books--one which seems to be returning to vogue today--this first Mother Goose comic is rather interesting. For example, "The Old Woman Who Lived under a Hill" is beautifully illustrated and--like most of the nursery rhymes in this comic--has a full page drawing given over to it. People might find this a stodgy approach to illustration, we suppose, in this streamlined, modularized age. It was a short-lived phenomenon, for the second Mother Goose comic (4C 59) introduces nursery rhymes to the comic book format so successful for Dell during the 40's.

Four Color 59 is drawn completely by Kelly. Although the Mother Goose characters are still true to their traditional images, Kelly's illustrating launches them into a world where they are never quite the same again. In their reappearances, these characters are displayed in variations and sequels to their original appearances. For example, in 4C 41 Little Miss Muffet is shown as we all know her; in 4C 59 she, having already been frightened by the spider, rushes off in a quasi-narrative (rhymed, of course) in search of succor. She encounters Little Boy Blue and several other Mother Goose characters engaged in their customary activities (e.g., "asleep in the hay") during her excursion.

That's the way it goes in several instances throughout this comic and throughout the Mother Goose comics in all. The nursery rhymes become transmogrified into kiddie tales, playing on the reader's prior knowledge of the characters and situations. While there is deviation from the traditional rhymes, the deviation is unsystematic. At times the characters appear in rhyme and in a reasonably straightforward manner; at other times they are involved in stories, panoramas, social settings and cameo appearances.

In later Mother Goose-type comics, seasonal topicality overrides the Mother Goose tradition. Periodic appearances of CHRISTMAS WITH MOTHER GOOSE and EASTER WITH MOTHER GOOSE (Four Colors 90, 103, 126, 140, 172, 185, 201, 220 and 253) extend the quasi-narratives into two of childhood's most popular holidays. Again using Miss Muffet as an example we find her in 4C 90 eating her curds and whey with this verse appended: "Little Miss Muffet/Sat on a tuffet/Singing a Christmas song./ Thought she, 'Goodness sake,/ I must stay awake/ For Santa will come before long.'"

In the same issue Miss Muffet also appears in "A Search for Santa," a thinly plotted story involving a host of Mother Goose characters and their eventual hook-up with Santa himself. This makeshift story, like many studio movies in the 30's (e.g., "The Big Broadcast of 1938"), is merely a not-so-subtle occasion for showcasing the talents of the resident stars--in this case nursery rhyme stars.

WALT KELLY FROM RAGGEDY ANN & ANDY #4

10¢ No. 41
FOUR COLOR COMIC

DELL PUBLISHING PRESENTS

Mother Goose and NURSERY RHYME COMICS

DELL

Prose narratives in regular comic book style prevail in the later issues, accomodating the nursery rhyme characters completely to the seasonal spirit, or else disregarding them. But something else happens to all these people who revolve and rotate in the Mother Goose titles. They develop into a full, idyllic community of traditional characters, animals of the forest, and distinguished luminaries such as Santa Claus, Mother Goose herself, and the Easter Bunny. The child finds Mother Goose characters scattered capriciously throughout these comics, and he is expected, we suppose, to have automatic reactions of delight and joy to the mere mention of his favorite characters. His experience of the nursery rhymes extends beyond the rhymes themselves. Here he experiences a strangely ordered world wherein characters appear, disappear, reappear in unpredictable ways. He cannot know who will pop up in the next panel. This world offers a certain sappy kind of happiness chiefly embodied in combined co-operative efforts on everyone's part. The nursery characters do such things as sit around reciting limericks a la Edward Lear, participate in interminable Easter egg hunts, trim Christmas trees, and so on ad nauseum.

But whatever they are doing, the most interesting thing from our viewpoint is Kelly's illustrations, which are elegant, humorous and engaging. The writing is abominable; the art is exquisite, a tour de force for Kelly. Although periodic flashes of Kelly's wit appear in the stories--increasingly frequent in the later issues--these comics are not as interesting as the treatment Mother Goose receives in RAGGEDY ANN AND ANDY comics. "Animal Mother Goose" is the most sophisticated handling of the Mother Goose tradition in Dell comics. Drawn by Kelly, it appears as a regular feature, averaging four or five pages per issue, in the first thirty issues of RA+A. By Translating the standard nursery rhyme illustrations--the texts remain traditional--into animal form, Kelly adds a new and interesting dimension to what could easily become tired nursery rhymes. Kelly's inventive genius shines forth as he draws humorous commentaries that undercut the rhymes themselves or introduce unlikely elements to the rhymes. For example, Jack Spratt is a giraffe and his wife, appropriately, a hippopotamus (RA+A #1). Jack of "Jack be Nimble" fame is a jackrabbit (#2). Old Mother Hubbard is a mouse trying to feed a dog ten times her size (#3). Peter Piper is a sandpiper (#5), and the fiddlers for Old King Cole are, naturally, fiddler crabs (#6).

WALT KELLY FROM RAGGEDY ANN + ANDY #5

NURSERY RHYME FROM FOUR COLOR #41 [1944]

Sight gags, pictorial puns, and visual sub-narratives that change the emphasis of the rhymes predominate. Little Miss Muffet (#5) becomes a bug who is frightened by a spider because he is so uncouth, not because of the usual associations humans have with spiders. In "Baa, Baa, Black Sheep" the sheep, eyed by an obviously scheming tiger, introduces the tiger to his menacing master and dame (both sheep) and then to the little boy, a bee, who chases the tiger away (#4). In "Birds of a Feather" ("Bird of a feather/Flock together/And so will pigs and swine./Rats and mice/Will have their choice/And so will I have mine.") two obviously drunken rakish ducks, leaning on each other, are being snubbed by two tophatted, conservative and shocked bugs (#6). Kelly maintains a high level of artwork, humor and inventiveness throughout the run of the "Animal Mother Goose" feature. Much of the humor is subtle, amusing to the adult as well as to the child.

Even when Kelly is merely illustrating without his satiric flair, he does so with show and exaggeration that liven up the old verses. Of all the ways that Dell used to handle nursery rhymes, "Animal Mother Goose" is consistently the most enduring and readable and was one of the mainstays of RAGGEDY ANN AND ANDY comics in the late 40's. We will look into other surprisingly intriguing aspects of RAGGEDY ANN AND ANDY comics in our next installment.

LOGO by John Ellis and James Johnston

BY JOHN COOPER

We heard the cry of three voices at the start of the broadcast, "Jack Armstrong," then closer to the microphone another, "Jack Armstrong", and then even closer, "Jack Armstrong, the All-American Boy!!" The last being the voice of the announcer on that thrill-packed, adventure kid-serial, kindly old Franklin MacCormack, who also set up the coming episode, gave us a pitch for "Wheaties, made by General Mills, in the orange and blue box", and also gave us a chance to order an official Jack Armstrong Whistling signal ring, Hike-O-Meter, commonly known moreso as a Pedometer, that measures the number of miles you have walked; Norden Bombsights, secret decoders, etc., and gosh-only-knows what else for free, or almost free, a thin dime and one boxtop! This show comes in second (next to Ralston's Tom Mix) for offering the most premiums on radio and/or in the cereal-box itself. Ovaltine's Orphan Annie offered plenty of goodies too, but during the WW2 years, with the war on, radio had a golden opportunity to cash-in on the conflict, and the Jack Armstrong show did so.

St. John Terrell played the part of Jack in 1933. Then Jim Ameche to 1938, Stanley Harris to 1939, Charles Flynn to 1942, and then Rye Billsbury to the end in 1943 when Charles Flynn took over again until the show left the air in 1951. James Goss played Uncle Jim, the "father image", an explorer who owned a large amphibian plane, "The Silver Albatross". We probably remember best Dick York playing Billy Fairfield, and Sarajane Wells who first played "Gwendolyn Deval" a villain, and later the role of Betty Fairfield, the brother and sister "side-kicks" and comedy relief. In 1946, Uncle Jim and Betty were replaced by Vic Hardy, a scientific crime investigator who eventually took over the show completely and from September 5, 1950 to the last show on June 28, 1951, on ABC, the three times a week full drama-adventure in thirty minutes complete each day was more the star than Jack was.

Robert Hardy Andrews created Jack. One of the writers, James Jewell, then went on to produce and direct and write most of the last "Armstrong of the Scientific Bureau of Investigation" programs. But, they were certainly not the high-caliber action, suspense, adventure fun that the original "Jack Armstrong" shows were. (And how many of you used to think that there was always music accompaniment along with those 4 singers of the theme? Not every time!)

Right in the thick of the WW2 era, Wheaties offered a real collector's item today as a premium on the program. In 1944, came the "Jack Armstrong Tru-Flite Airplane Models". They were printed on colored cardboard, light weight so they could be cut-out and folded properly. You could have the American P-40 "Flying Tiger", or the second in the series, the Japanese Zero, Mitsubish, square wing fighter. The front end was to be loaded with a penny, and directions came also on how to fly it correctly, even with an attached "G-Line" made from a rubber-band and long length of thread.

However, what is really rare about this one premium offer of 1944, is the fact that there was a "Jack Armstrong Tru-Flite News" newspaper published which contained news of Mooseheart, Illinois Air Meet, of 75 planes competing in a big "Child City" contest. And the story of Navy Chaplin Lieut. Commander F.T. Barkman thanking Wheaties for sending 1,200 Tru-Flite plane kits to the wounded veterans in hospitals and rest-camps, so they can keep busy and keep their minds worry free (I wonder what they thought if they got their hands on one of the Jap fighters, or German Focke Wulf 190's, or other Axis planes that might have been the real cause they were where they were in the first place?). Some "morale-boosters" for those fighting men! Perhaps this was the reason?

Or the story that several officers and men have written to Jack Armstrong about these tricky little ships. A lieutenant in the AAF writes that the boys at the base are getting a big kick out of those model planes. A lot of fun to build and a lot of fun to fly. Authentic enough to use as identification models. An AAF pilot says since their models have arrived on that Southwest Island in the Pacific, the fellows are having a whale of a time with 'em and any air-minded boy or girl ought to go for 'em in a big way! Slim Payne, chief pilot for the American Airlines (remember this is 1944) thinks a flying career or designing planes is an exciting career and knows that all boys and girls should consider this as their future. He also knows you can learn a lot building and flying Tru-Flite model planes!" With photos of the Mooseheart kids, holding the planes, getting awards, working on them, the winners in the model contest listed, photo of Chaplain Barkman, Fromer Army Flight-instructor Charles Burgess, with two Minneapolis boys holding model-planes from the Tru-Flite series. A cartoon drawing gag for Wheaties plug, Control Tower watching fighters peel-off into power dives as they return to base in a hurry for a bowl of Jack Armstrong's favorite

GWENDOLYN DEVAL, ARCH VILLAINESS OF "JACK ARMSTRONG, ALL AMERICAN BOY", PLAYED BY SARAJANE WELLS, VISITED BY JIM AMECHE, WHO PLAYS JACK, IN THE HOSPITAL BECAUSE OF AN INFECTED TOOTH. BUT THE SHOW MUST GO ON AND IS BEING DONE HERE "LIVE" IN 1938 OVER THE CBS NETWORK, AT 5:30 PM WEEKDAYS. SARAJANE WENT ON TO PLAY BETTY FAIRFIELD ON THE PROGRAM.

breakfast food, and ideas on "how to organize your own model plane meet with Tru-Flite models." This premium newspaper is very rare and only two copies are known to exist today.

Wheaties offered a record for $1.00 last year of the Jack Armstrong radio series of the early 1940's with Charles Flynn, Dick York, James Goss and Sarajane Wells being heard. Considering the age, the time-changes and an overall critical examination of this "radio" offering of over 30-years ago, it is still pretty good stuff. Announcer Franklin MacCormack died recently. He stayed in radio, and loved it, with a hosting of a late night disc-show. And played many segments of old-radio, rare un-aired items, and such things that are of interest to you and I. (I just wonder who the lucky person/collector was/is that did inherit all of his collection?)

Jack was tough, kind, alert, clean-living, used plenty of soap and water, (as all American Boys and Girls should do and pointed out on the program)...but one thing finally got the best of him. The radio-ratings. Flying around in that overgrown slow moving plane for all those years got to be out-dated. It was great in the early years before the jet motor, but Jack, his friends, his enemies, those mysterious Chinese of years ago, were now not so mysterious, but Korean supermen that fought our GI's to many times a stand-still in the foliage of that stinky communist location. And we were about to be drafted for real and be shipped there to face those gooks, and Jack Armstrong hadn't even shown his own face to say he would go with us, or better still, meet us there and have things already in hand. He stayed behind with Vic Hardy to wrestle with the spies state-side, the cowards.

Well, Jack, you were good to us when we didn't have a TV set, or Atom-Bombs to worry about, or in the days before Communists, those new foes that seem to be everywhere, and not just standing around in the open like the Japs and Germans were in WW2, but hiding and lurking and smarter and meaner, I mean to say they are just too tough for a radio-hero. And then, the radio rating network men are just like that too. They sneaked up on our Jack Armstrong, on that summer day in 1951, and slit Jack's throat! And he hasn't talked since!

Dead you say? Vanished? Finished? Don't you think in those 18-years on the air, many a villain hoped and prayed for the same? Well, don't be surprised one these evenings around 5:30 PM, when you turn on the transistorized radio you have there in your car, on your hand, around your ear, you don't hear, instead of that $50 a week, young dj who can hardly speak his name or the first lines of a 5-minute local newscast, or the old owner of the local radio 500 watt station who dresses mod, long hair and bright threads trying to get the young set with his rock-and-roll show in the evenings, or that lady who owns an ear-piercing voice that demands to be employed by the local station on "women's rights or else", and you hear in the background, a few paces off mike, "Jack Armstrong", and then a bit closer, "Jack Armstrong", and then even closer, "Jack Armstrong, the All-American Boy!!" And then some 30-years in the future, you too may write a column of what radio was all about to those that never knew it as we did. But, that would be in the year 2,000--plus, and the way things are going, will anyone be here to listen? Yes, I guess we do need a clean-living hero as Jack Armstrong today! Anyway!

Be with us again next issue for another backward look into the future, and we'll be glad to receive your old dollar-bills, boxtops attached to filled cereal boxes, silver, gold or anything worthwhile. We'll force ourself to accept your cards, letter and radio-tape catalog in exchange for ours.

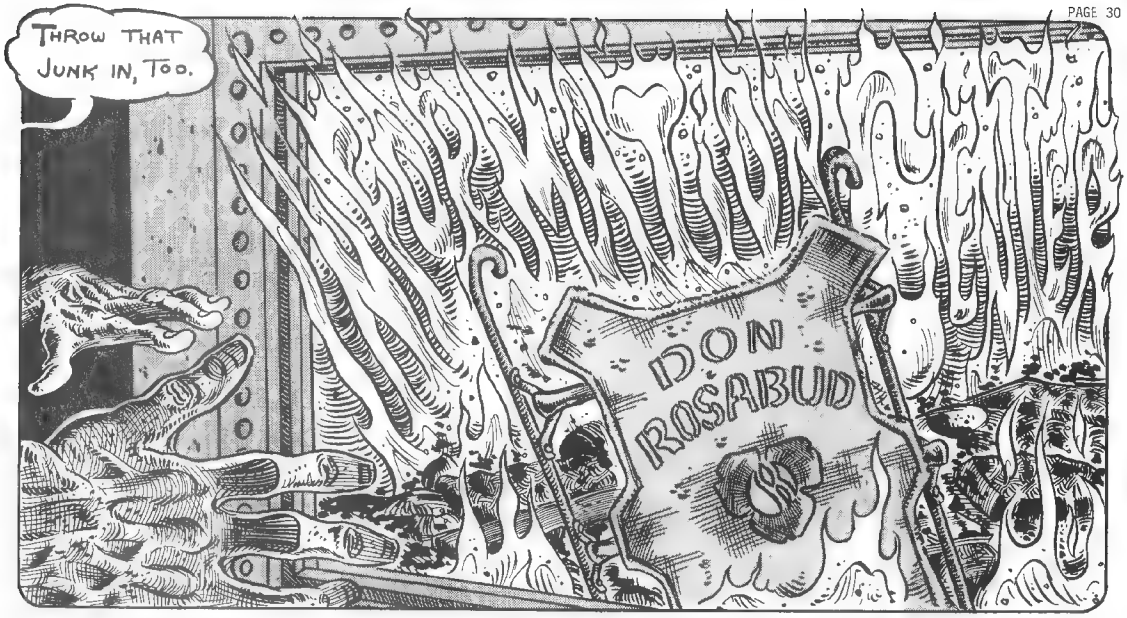
John Cooper, Route One-Box 371, Clarksburg, W. Va. 26301

The All-American Team

Jack

Betty *Arrow Champ*

ABOVE: SARAJANE WELLS, CHARLES FLYNN IN 1942.



Hello again, boys & girls, mommies & daddies.

I feel a need to apologize for the column last issue; I'm still learning the ropes of this operation. Apparently my expensive silk type-writer ribbon had already been hit pretty hard by issues #108-110 and it was time to invest more of my vast fortune (?) in a late model Roytype Twinpak. Consequently, when the folks at S.F.C.A. (the same people who brought you SW 212th St.) tried to print my typing dark enough to be legible my little drawings came out "burned" (too dark). I'd already had a hardy share of problems: in waiting for some replies to a few letters, I'd put off typing up the mess too long and subsequently rushed through the text and sketches...and after I'd completed my paste-ups I discovered that I'd left a key page out of the middle; I cut that page up and filled spaces I had planned on using for illustrations. At any rate, this column should be a slight improvement; I'm using a new ribbon (as exemplified by by all these @%$&#*-½¢% filled-in "e"'s and "a"'s!!!)

It'll be a while till I can creep into this issue's questions... I have a bit of preliminary business here:

First off, I've received some nominees for the "all-time greatest single comic book" category we discussed in issue #110. And (no surprise to me) virtually ALL the stories designated were by "the good artist", Mr. Carl Barks. Ron Harris suggested the Scrooge stories, "A Cold Bargain" and "Lost Atlantis". Barks & Dell fan, Sheila Thornton liked Scrooge in "The 7 Cities of Cibola" & "The Land of Pygmy Indians;... Dave Klees' favorites are "A Christmas for Shacktown" & "The Mummy's Ring", two choice Donald Duck strips! Steve Conner seconded one of my choices, "The Golden Helmet". Jim Lowe's favorite is the Scrooge tale in "W.D.C.&S." #138 where Scrooge had his classic statue building contest with the Maharajah of Howduyustan. Alan Austin suggested another of my favorites, the early Scrooge tale about the land of Trala La, and Alan went on to be the only reader to name any other comic for the all-time greatest list outside of a Barks work: the trilogy in "Spider-Man" #31-33. I'm surprised no one mentioned another of my top favorite Don Duck strips which I carelessly left off that previous list: "Lost in the Andes", the classic square-egg tale! This all merely proves to me who was always the greatest name in comics (as if it needed proving); (hey, all you Little Lulu fans -- don't that make yer ears burn?!)

Now I proceed to introduce and immediately widen the Rosa Credibility Gap. In other words, certain readers (who shall remain un-nameless) are trying to embarrass me by exposing me to public humiliation! Wot I'm saying is that I've been fudgein' up! But I feel that mis-information is worse than no information at all...so I'm releasing these tape-transcripts:

Does anyone recall my "Mystery in Space" index back in issue #105-106? No? Oh. Anyway, Mike Tuz tells me that in "MIS" #89 "The Siren of the Space-Ark" was by Gil Kane, NOT Carmine Infantino. I sorry.

Jim Vadeboncoeur sends me a book full of additions & corrections to that pre-Marvel index in issue #109-110! As for the additions:

"Tales to Astonish" #2: 2nd strip is by Matt Baker; #32: 2nd story is by Kirby & Reinman; #34: I got sleepy, misnumbered this issue, and omitted "Dance you Fool", 5 pages by Don Heck.
"Tales of Suspense" #2: 3rd strip is by Heath; #8: 2nd strip by Everett; #27 & 28: 3rd strips are by Reinman & Sinnott.
"Strange Tales" #71: 4th strip by Sol Brodsky.
"World of Fantasy" #17: 4th strip is by Matt Baker.
"Journey into Mystery" #50: 5th story by Matt Baker; #58: 3rd strip by Kirby & Sinnott; #60: cover & 3rd strip by Kirby & Ditko; #73, 75, 76: Ayers inked all the Kirby stuff; #82: 1st strip by Kirby & Reinman.

Now for the embarrassing part...the corrections!

First off, I seemed to get it in my skull that a particular artist in those comics was named Bob Forgione, so whenever the art-style popped up on a strip I'd credit it to Mr. F. Needless to say, it WASN'T Mr. F., but who it actually was Mr. Vadeboncoeur hasn't a clue. So please ignore those Forgione credits! Also...
"Tales to Astonish" #1: 3rd strip is NOT Reinman (I can't believe I'd accuse somebody else of that work!); #10: 1st story is Kirby & Sinnott.
"Tales of Suspense" #1: 4th strip is Larry Leiber; #8 & 9: Doug Wildey did the strips I credited to Celan.
"Journey into Mystery" #56: I listed a strip as "I Saw the Lighthouse Ghosts" which was in truth titled "I Spent a Night in the Haunted Lighthouse"...y'see, my issue was missing that title page and I thought I could bamboozle everybody (giggle)...art was by Sinnott. Thanx, Jim, for your trouble!!!

Back in issue #108 I ran a list of 3D comics that I culled from the pages of Mr. Overstreet's spiffy guide. But naturally, not all 3D comics would be listed under "3D"; I knew a more complete listing would eventually show up, and Larry Brooks finally sent one in:

3 D C O M I C S

St. John
"House of Terrer" #1, Oct.'53
"The Hawk" #1, Nov. '53
"World's First 3D Comics Starring Mighty Mouse" #1-3, Sept.-Oct.'53
"Tor" #2 (oversized), Oct.'53,
& #2 (reg'lar), Nov. '53.
"Three Stooges" #1-3, Sept.-Nov. '53
"Abbott & Costello" #1, Nov.'53
"Little Eva" #1 & 2, Oct. & Nov. '53
"Whack" #1, Oct. '53
"Daring Adventures" #1, Nov. '53

Star
"Indian Warriers" #1, Dec.'53
"Jungle Thrills" " " "
"Western Fighters" " " "
"Super Animals" " " "

Atlas
"3D Action" (large, 15¢) #1, Jan.'54
"3D Tales of the West" " " " " "

D.C.
"Superman" 1953
"Batman" 1953 & 1966 (reprint)

E.C.
"3D EC Classics" #1, spring '54
#2("Crypt of Terror") " "

Comic Media
"3D Funny Movies" #1, '53

Stereographic
"3D Romance" #1, Jan.'54
"3D Love" #1, '53

?
"3D Noodnick" #1, '53

Harvey
"Capt. 3D" #1, Dec. '53
"Adv. in 3D" #1 & 2, Nov. '53 & Jan.'54
"True 3D" #1 & 2, Dec. '53 & Feb.'54
"3D Dolly" #1, Dec. '53
"Funny 3D" #1, Dec. '53
"Harvey 3D Hits Featuring Sad Sack" #1, Jan.'54

Toby
"Felix the Cat" #1, 1953

Dimensions
"3D Features Present 'Jet Pup'" #1, Winter 1953

Fiction House
"3D Shaena" #1, 1953
"3D Circus" " "
"The First Christmas"(large)'53

Close-Up
"Katy Keene 3D" #1, '53

Key
"Peter Cottontail" #1, Jan.'53

Dell
"3-D-ell" #1 (Rootie Kazootie) #2(?), #3(Flukey Luke) all '53

Power
"The Space Kat-ets"#1, Dec.'53

Premier
"Animal Fun" 1953

Krupp Comic Works
"Deep 3D Comix" #1, sum.'70; 75¢
" " " " (reprint) $1.00

Bubble Gum Cards
Topps Chewing Gum:
"Tarzan's Savage Fury" (60 card set) 1953
"Tarzan & the She Devil" " " " "
NASA gum cards (60 card set?) 1960's

Premiums
Cheerios:
Walt Disney, 1953
3 sets of 8.

My thanx again to Larry Brooks (who says this list is expanded from a similar list by Joseph A. Vucenic.)

Several issues back one George Olshevsky sent in a few rather tuff queries; after wrestling with the questions for a few months I've received the answers from one George Olshevsky! George: "It was nice having you." Rosa: "It was nice bein' had."

George was trying to locate a Human Torch story that appeared as a "reprint" in "Marvel Super-Heroes" #16 titled "The Un-Human". One fellow (whose name I shan't reveal) told us last issue that this tale had originally appeared in "Human Torch" #37. But George disagrees (he says #37 featured "Menace of the Un-Human" which was an entirely different strip) and has concluded that "The Un-Human", though written and drawn in the early 50's, was never printed until that appearance in "MSH"#16. How very interesting.

George also was wondering about the printing history of Timely's "Miss America" series. And George was also wondering if I'd be interested in hearing about it now that he's figgered it all out fer hisself. "Miss America" #1 & 2 were reg'lar super-heroine comics; #3-5 were magazine format, with wholesome-girl photoes on the covers, teenage-girl-type articles, plus a Miss America and a Patsy Walker strip in each issue; with issue #6 the magazines dropped all the strips and went into articles on the love life of Donnie Osmond's father or whoever was popular in 1945.

But after those corrections that Vadeboncoeur, Brooks & Tuz (sounds like a law firm, dudn't it) have inflicted on me, at least I get the last laugh on Donn Albright! Seriously, though, I thank Donn for at least helping me make a clarification in this matter. Mr. Albright, speaking in reference to the EC Bradbury adaption index appearing in issue #108, says that "The Emissary" never appeared in an EC, and that this "What the Dog Dragged In" in "Vault of Horror" #22 was not a Bradbury tale. But I leap to the defense of the composer of that index, the Grand-Master of Information himself, Raymond Miller! ...Ray listed "The Emissary" as appearing in "VoH" #22 - which it DID, under the title "What the Dog Dragged In". The entire series of EC Bradbury adaption came about when EC "ripped off" Mr. B with this unauthorized "Emissary" adaption. When Bradbury contacted Bill Gaines about the matter, instead of suing each others pants off (as is the usual custom) the two parties struck a deal whereby EC would continue to adapt Bradbury tales with Ray's approval. So there, Albright, nyaah! (We don't "nyaah" at the SFCA, Rosa!--G.B.Love)

But Donn also listed a few more comic-strip adaptions that have appeared (as per the original question): "The Man" in "Kalieidoscope" #1, 1967; "The Gift" in "Xanadu" #1, 1970; plus "Ylla" and "Mars is Heaven" in LA TIMES, WEST for March 12, 1972. Thanx, Donn!

And finally, I am now able to complete the "pre-Marvel" index and the "Brave & Bold" index which appeared in the last 3 issues. I was finally able to pick up these two missing issues at the Comic Art Con in NYC. I was also able to pick up a cold sleeping on the floor in Bob Overstreet & Larry Bigman's hotel room, but that's another story. (we at the SFCA travel in style.) Here're the two missing entries:

"Tales of Suspense"

#3: May 1959	cover: Buscema		
"The Terrible Time Machine"	Kirby & ?	5	pages
"The Thing From Planet X"	Steve Ditko	5	"
"Robot Hater"	Paul Reinman	4	"
"The Haunted House"	Don Heck	4	"
"The Aliens Who Conquered Earth"*	Joe Sinnott	5	"

"The Brave and the Bold"

#2: Oct.-Nov. 1955	cover: (Viking Prince) Novick		
"The Sword of Atilla"(Golden Gladiator)	Russ Heath	8	pages
"Threat of the Phantom Vikings"*(Viking Prince)	Kubert	8	"
"Knight for a Day" (Silent Knight)	Irv Novick	8	"

Finally, the new business...

R.HARVEY -- Champaign, Ill.
IN WHICH ISSUES OF "FAMOUS FUNNIES" DID RODLOW WILLARD'S VERSION OF SCORCHY SMITH RUN???

Ah, a letter from the most erudite columnist to grace anything from the MENOMONEE FALLS GAZETTE to the FROSTBITE FALLS TRIBUNE! Dick Hoffman tells me that Rod willard's 'Scorchy' appeared in "FF"#157, 158, 161-163, and then from #168 to sometime around #200 (where Dick's collection ends). Other issues were attributed to Edmond Good.

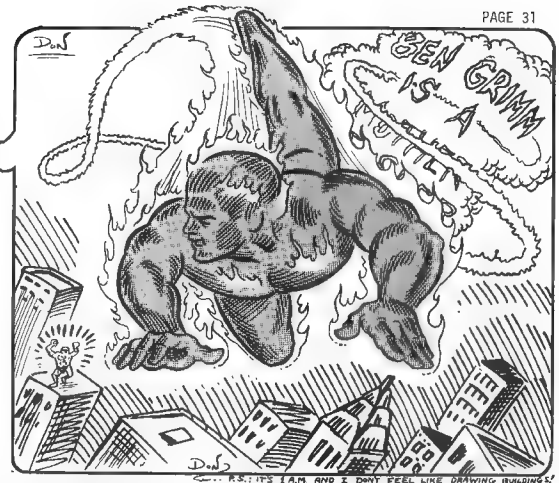
IN WHICH ISSUES OF "TIP TOP" DID GUS ARRIOLA'S 'GORDO' RUN???

Jerry Bails, first wizard deluxe, tells us that Gordo appeared in "Tip Top"#131 (June 1947) - #152 (March 1949).

PROMPTED BY YOUR DRAWING OF HIM IN #109, I'M WONDERING WHERE ONE OF MY OLD FAVORITES, ROBOTMAN, APPEARED???

Robotman clanked through "Star Spangled"#7 (April 1942) - #82 (July 1948); "Detective"#138 (August 1948) - #154, 156 - 202 (Dec. 1953); and reprints in the second Daisy Handbook (1948). Artists included: John Daly (1943), C.Winter ('43), Joe Certa ('52-'53), Jimmy Thompson ('43-'49); and Otto Binder did some of the writing in the late '40's.

Jerry Bails' help with the above question reminds me to extend to him my usual "plug" (for the generous information CARE package that J.B. sends me each issue). As I've said before, you can't go wrong buying a copy of Mr.B's "Who's Who of American Comic Books", but also Jerry is planning to reprint that classic out-of-print "Collectors' Guide: First Heroic Age"! Gosh, wow! Send lotsa' orders to Jerry Bails; 487 Lakewood Blvd.; Detroit, Mich.; 48215!



F.W.MARSHALL -- Euclid, Ohio
JERRY BAILS' "WHO'S WHO..." STATES THAT WHITNEY ELLSWORTH WAS D.C.'S EDITORIAL DIRECTOR UNTIL 1953 BUT ELLSWORTH'S NAME APPEARED IN D.C. COMICS AS "EDITOR" UNTIL 1959. WHAT WAS ELLSWORTH DOING DURING THESE YEARS???

I went to the source, Jerry Bails, to answer this. This doesn't seem to entirely explain that "editor" reference in those D.C.'s of '53-'59, but during these years Whitney Ellsworth produced the "Superman" TV show until 1958 and wrote the Batman newspaper strip until his 1970 retirement.

DID JULIUS SHWARTZ EVER DO ANY ACTUAL WRITING OF STRIPS AT D.C.???

Again to Jerry Bails! Shwartz has plotted thousands of stories, but written VERY few. Jerry knew of only one Shwartz solo: the Johnny Thunder story in the 1948 Flash Wheaties give-away. Julie had been an agent for SF writers prior to Mort Weisinger introducing him to our four-color-world.

WHAT CAN YOU TELL ME ABOUT D.C.'S ULTRA-MAN AND WILL EISNER'S WONDER-MAN???

Ultra-Man appeared in "All-American" #8(Nov.'39) - #19(Oct.'40) and in "All-Star"#1(Summer'40). Mr. Bails tells me that Ultra-Man was a man of the future -- president of the United States of the Western Hemishere or some such -- named Gary Concord, who battled crime in a futuristic costume. Art was by Jon L. Blummer and the writer was probably Sheldon Meyer (signed"Don Shelby"..BY SHEL DON ...get it?) But all that I know about Wonder Man is that he had his fling in "Wonder" #1(May '39) from Fox comics.

JIM LOWE -- Tallahassee, Fla.
WHAT DO YOU KNOW ABOUT THIS OLD COMIC "MIGHTY MAN OF KOBAR"???

Jeepers, that's a great question! I was once gonna' send in such a query to Ray Miller about that mystery-comic. Mr. Overstreet once listed it as being a D.C.; but that seems very doubtful. And what makes the matter even more puzzling: take a look at Marvel's black & white "Crazy"#5, page 11, panel 5, upper-left-corner! Boinnnng!

YEARS AGO NABISCO SHREDDED WHEAT USED TO COME IN A BOX WITH CARDBOARD DIVIDERS BETWEEN THE BISQUITS, WITH CARTOON STRIPS, GAMES, ETC., PRINTED ON THESE DIVIDERS. WHAT CAN YOU TELL ME ABOUT THESE?

So THAT'S what those were! All I can recall about those from my childhood is that they sure tasted lousy, even with plenty of sugar on 'em! Do any collectibles collectors have info on these?

JOHN KEALY -- Vancouver, B.C., Canada
CAN YOU LIST THE CONTENTS OF THESE COMICS: "PETER PAN TREASURE CHEST","VACATION PARADE"#1,"3 CABALLEROS-4 COLOR"#71, & "RELUCTANT DRAGON-COLOR"#16???

I'm afraid I don't have that last one, but here are the contents of those others:

"Peter Pan Treasure Chest", Jan.'53, 212 pages		
"Peter Pan"(cartoon feature adaption)	54	pages
"Donald Duck Meets Peter Pan" (non-Barks)	20	"
"Wendy & Tinkerbell in Pixieland"	12	"
"Fed Up" (with Mr. Smee)	10	"
"Mickey Mouse and Peter Pan"	20	"
"Capt. Hook and the Buried Treasure"(adaption of "7 Dwarfs 4-Color" #227, which was an adaption of "Donald Duck 4-Color" #9; musta' been one of Mr. Delacorte's favorite stories)	32	pages
"Bubbles the Water Baby"	12	pages
"Nursemaid Nana"	16	"

plus 21 pages of text, games & puzzles...and a back-cover pin-up.

"Vacation Parade"#1 (July 1950)
"Vacation Time" (Donald Duck) by Carl Barks; reputedly one of his personal favorites. 33 pages
"Mickey Mouse & the Monster Whale" 24 "
no title --(Chip & Dale and Mickey & Pluto) 8 "
"Little Hiawatha & Mickey's Nephews" 12 "
no title --(Lil' Bad Wolf) 8 "
"Boats for Hire" (Bucky Bug) 3 "
"Camp Counselor"(Donald Duck) by Mr. Barks 14 "
plus 20 pages of text, puzzles, etc.

"3 Caballeros" -- "4 Color"#71 1945
just a 52 page adaption of the feature-cartoon, by Mr. Walt Kelly.

BILL BLYBERG -- Acton, Mass.
WHICH ISSUES OF "ROY ROGERS" DID JOHN BUSCEMA DO??? AND WHICH ISSUES OF COMICS WITH SUPERMAN DID GEORGE KLEIN INK???

Say, I got through that last letter by myself, but now it's back to Uncle Jerry Bails: Jerry can only inform me of the years, not the issue numbers...Buscema did "Roy Rogers" comics during 1953-58; and Klein inked Superman and Superboy stripes (along with other inkers) during 1955-66. You'll hafta' do some interpolation to arrive at specific issue numbers.

GREG ROBERTSON -- Des Moines, Iowa
WHAT ISSUES OF WHICH TITLES FEATURED FOLEY OF THE FIGHTING 5TH, STRONG BEAR, MATT SAVAGE, & WYOMING KID???

Welp, back to Bails again: Foley was in "All-Star Western"#65? - #115; Strong Bow (not "Bear") was in #58-87 of that same title; Matt Savage was in "Western Comics" #76-85; and Wyoming Kid appeared in "World's Finest" #42-64 and the entire run of "Western" (#1-85). Gardner Fox did most of the creating and writing on these strips, and art chores went to Kane, Infantino, Howard Sherman, etc.

My GOD --- look at the length of this next letter!!!

KENNETH GALE -- New York, N.Y.
WHAT WERE THE WRITERS ON THE UNCREDITED ISSUES OF "GREEN LANTERN" ...GOLDEN AGE AND MODERN SERIES???

The cast of writers for the old Green Lantern comics was Bill Finger, Bob Kanigher, Al Bester, Henry Kuttner, Lee Goldsmith, and John Broome. And I think that all those uncredited early issues of the 60's "G.L." were by Gardner Fox, oui, non?

IN FACT FILE #2 HANERFIELD SAID GL'S LAST APPEARANCE IN "COMIC CAVALCADE" WAS #29 -- FLASH AND WONDER WOMAN TOO???

Flash and Wonder Woman too. (#29: Oct.-Nov. 1948)

WHAT WERE THE ISSUE NUMBERS OF "GL" AND "ALL-AMERICAN" THAT G.L.'S OATH CHANGED???

Again to Mr. Bails for this choice piece of esoterica. Here's the whole story:
The original oath created by Bill Finger and used in "All-American" #16-52, 54, &55; "GL"#1-7; "Comic Cavalcade"#2 & 3. It was thus:
"And I shall shed my light on dark evil for dark things cannot stand the light...the light of the Green Lantern!"
The 2nd oath appeared in "Comic Cavalcade"#1, and never ag'in:
"Let all power and triumph be mine in whatever right I do!"
The 3rd oath appeared only in "All-American"#47:
"As the Green Rays strike forth into darkness, so may all Black Evil be exposed and driven away!"
The 4th oath written by Alfred Bester(?) was used in "AA"#53, & #55-102; "GL"#8-38; "CC"#4-28; and is the same as the modern GL's:
"In brightest day - in blackest night, no evil shall escape my sight; let those who worship evil's might beware my power...GREEN LANTERN'S LIGHT!"
There was a 5th oath written by artist Martin Nodell and used only once, verbally, when he spilt a bottle of ink on the splash page of the GL strip in "AA" #37...but I don't think we should go into that at this particular moment...

IN WHICH ISSUES OF "AA" HAD DR. MIDNITE AND WINKY, BLINKY, & NODDY?

Dr. Midnite was in "AA"#25(April'41) - #102(Oct.'48). And Jerry Bails fills me in on Winky, Blinky & Noddy, obviously based on the 3 stooges, and created by Gardner Fox as supporting characters for Flash. The trio had solo strips in "AA"#73-82 but they star in most all Flash tales in "Flash" #52-79, and especially in the "All

Flash" series; they don't appear too often in "Comic Cavalcade"; Fox usually used his Liar's Club gimmick therein. Jerry also tells me that in "Flash"#68 these bumpkins' initials were given: J.S., T.U., & S.M.; at the time Gardner Fox's controlling editors were Julie Schwartz, Ted Udall, & Sheldon Mayer.

IS IT TRUE BILL FINGER DIDN'T REALLY SCRIPT MANY OF THE STORIES HE IS CREDITED WITH???

What a guache question to ask about the recently departed! But I'm happy to announce that Bill Finger wrote ALL the GL & Wildcat strips that he is credited with...and a few more besides! Jerry B. tells us that Finger was, of course, the co-creator of Batman, but never received any of the credit or profit since at the time he was employed by Bob Kane, not D.C. (who DID hire him soon thereafter). We can credit Finger with the crestion of such classic characters as the Joker, the Crooked Man, Scarecrow, and, of course, Robin. Jerry says he once saw the original notepad with suggestions for alternate names for Robin: "Socko","Tiger","Wildcat", etc.

WHAT WERE THE BACK-UP FEATURES IN "ALL-STAR" & "GREEN LANTERN"???

(Sigh) Jerry Bails again: "ALL-STAR" back-ups--"Wonder Woman"(origin)#8;"Johnny Peril's Surprise Story"#42-46, 48, 49, 51, 52, 54-57;"Tippie"#26(newspaper strip reprint);"Simp O'dill"#28; "Fat & Slat"#29 & 30; "Foonsy Fairy Tales"#32;"Everything Happens to Hairy"#33;"Cotton-Top Katie"#34. "Green Lantern" back-ups:"Sargon the Sorcerer"#37;"Hop Harrigan"#8&9;"Matt & Jeff"#7-19;"Cotton-Top Katie"#23 & 28;"Rockhead McWizzard"#20;"O'Malley"#30; and Streak the Wonder Dog from the GL strip,"34-37...Streak was a test for a dog comic that ultimately replaced GL on the schedules, one of my favorites, "REX the Wonder Dog"(Huzzah). Streak was also solo featured on the covers of GL #36 & 38.

WHAT ISSUES OF "ALL-STAR" DID GARDNER FOX AND JOHN BROOME WRITE???

Fox wrote the JSA tales in "AS" #3-34, and Broome did #35-57. The assistant editors involved in plotting these issues were Ted Udall, Dorothy Roubicek, Julie Schwartz, and Robert Kanigher.

WHAT WERE THE APPEARANCES OF MR. MXYZTPLK/MXYZPTLK AND JUST WHERE DID THE NAME CHANGE???

The imp-from-the-5th-dimension's disappearance from the comics is regretted by at least THIS Superman fan. But in the good ol' days Mr. Mxyztplk appeared in "Superman"#30(origin),33,36,40,46,51,59, 62,82,86,96,103-105; then some ass.editor (that's assistant, of course) got careless, and our imp became Mr. Mxyzptlk for his remaining appearances in "Superman"#131,135,148,150,154,169,171, & 174. His appearances in "Action" were quite infrequent: the only ones I was able to find were #102,112,208,& 273 unless I missed one. I'm sure Mr.M popped up in a few "Lois Lane"s and "Jimmy Olsen"s, and I seem to recall a team-up with Bat-Mite in "World's Finest"...but it took me long enough to find these main appearances; does anyone else recall these other visitations?

WHAT WERE THE VARIOUS PEN-NAMES FOR GARDNER FOX & JOHN BROOME???

Fox: in comics - "Paul Dean"; in pulps & novels - "Jefferson Cooper","Bart Somers". Broome: "John Osgood","Edgar Ray Merritt".

IN WHICH ISSUES OF "STRANGE ADVENTURES" DID ANIMAL-MAN, IMMORTAL MAN, ATOMIC KNIGHTS, STAR HAWKINS, STAR ROVERS, & SPACE MUSEUM APPEAR???

Saved the biggie for last eh, you little devil! Well, where's my "SA" collection...oh, yes - here we go...
Animal-Man:#180,184,190,195,201,& forevermore in the mind of Duffy Vohland!
Immortal Man:#177,185,190,198.
Atomic Knights (my favorites):#117,120,123,126,129,132,135,138, 141,144,147,150,153,156 & 160.
Star Hawkins:#114,116,119,122,125,128,131,134,137,140,143,146, 149,152,155,158,162,173,179,182 & 185.
Space Museum:#104-106,109,112,115,118,121,124,127,130,133,136, 139,142,145,148,151,154,157 & 161.
And since nobody asked...
Enchantress:#187,191,200; Split Man:#166,203; Deadman:#205-216; and the swan song - Adam Strange (reprints):#217-244.
Now, please, Mr.Gale - no more questions for at least 15 minutes!

ALAN AUSTIN -- London, England
WHO DREW THE CONTENTS OF "BATMAN"#3, THE LEAD STRIP IN #24, "GORILLA BOSS OF GOTHAM CITY" IN #75, AND ALL THE "BOB KANE" CREDITED STRIPS OF THE NEW-LOOK BATMAN ('64-'67)???

I have those issues, but I don't know quite enough about Batman's artists to make a judgement. I think that artist in #75 was the same one that would, f'rinstance, have Batman run up to the display on the roof of a textile factory (which was, of course, an actual giant spool of actual giant thread) swing down on a strand, bounce off a giant tennis racket at the sports-drome, and into an actual giant shoe on the roof of the shoe factory; the ad-execs in Gotham didn't believe in half-measures! Anyway, I think that artist was, according to Jerry Bails, Shelly Moldoff (who was that new-look "Bob Kane"). Sholdoff is also known for his work on early Hawkman, plus some Capt. Marvel Jr., Capt. Midnight, Moon Girl, etc. Inks on the new-look Batperson were by Joe Giella.

JOHN KENT -- Los Angeles, California
WHO WERE THE ARTISTS ON THE EARLY "JAGUAR","FLY",& "GHOST STORIES"?

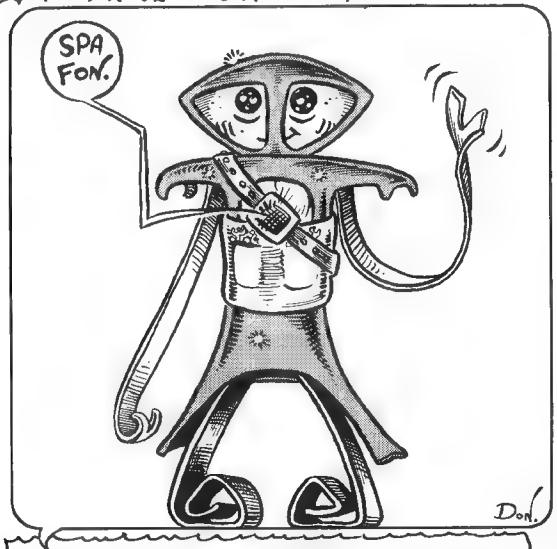
Aside from the Simon & Kirby work on "Fly"#1-4 (which was discussed in our preceding session...you'll be quized later), early Fly and Jaguar art was by John Rosenberger and Bernard Baily.(Mr.Bails tells me, in reference to questions last time, that "Pvt.Strong" was written by Larry Ivie for this same company, Archie/Radio). Dell's "Ghost Stories" #6-on were by Frank Springer, but I don't know the name of that guy in issues #1(a really classic issue!) through #5; he also did work on several "Classics Illustrated"s, whoever he was.

WHO WERE THE ARTISTS WHO HAVE PAINTED COVERS FOR DELL/GOLD KEY???

I've often wondered that myself, and I've noticed many of these beautiful paintings are turning up at conventions recently. Again, J.Bails fills us in (this is getting monotonous!); a partial list: Morris Gollub did covers for "Tarzan","Samson", et al; Till Goodan did"Gene Autrey",etc.; Richard Powers did "Dr.Solar", etc.; and George Wilson did "Twilight Zone","Karloff","Turok","Magnus","Phantom","Space Family Robinson", et al.! I think these folk deserve a round of applause! clapclapclapclapclapclapclapclapclapclap.

WAS I.W.'S "STRANGE PLANETS"#12 (1964) A REPRINT OF AVON'S "ROCKET TO THE MOON"(1951); AND IS THAT WALLY WOOD ART???

Right on both counts...that was a Wally Wood/Joe Orlando effort.



IN WHICH ISSUES OF "MAGNUS" DID THE BACK-FEATURE "ALIENS" APPEAR?

In issues #1-28, with #1-22 by Russ Manning. There was also a one-shot "Aliens" comic featuring reprints from "Magnus" #1, 3, 4, 6-10. (That was "Aliens" #1, Dec. 1967.)

MICHAEL SAGENT -- Syracuse, N.Y.
WHAT ALL CAN YOU TELL ME ABOUT THE VARIOUS LITTLE ORPHAN ANNIE GIVE-AWAY COMICS???

Not a great deal I'm afraid. This is what I do know:
"Popped Wheat Give-Away" 1940 (1938 reprints)
"Quaker" give-away 1940, 1941 & 1942.
"Sparkies" give-away 1942
"Superbook" (Omar bread / Pan American Oil)
#11 (1944) & #23 (1945).

WHO WAS THE COVER ARTIST OF ATLAS' "SNAFU" #2???

I don't even know the cover artist of Atlas' "Snafu" #1!

RICHARD CENTOLA -- Barrington, N.J.
WHAT ISSUES OF "JOE PALOOKA" HAVE SIMON & KIRBY'S BOY EXPLORERS?

Well, everyone I ask says the Boy Explorers by S&K were only in issue #5, but I just happen to have a #62 with the strip. Does anyone know the full story...or have an issue of "Boy Explorers" #1 which Richard also needs data on?

WHAT WERE THE DATES ON QUALITY'S "TORCHY" COMIC; WHO DREW IT???

"Torchy, Blond Bombshell" #1-7 (1949-50); there was also a 1964 IW/Super reprint #16. Jerry Bails tells us that Torchy's artist was Bill Ward, King of the Headlights (if you don't know wot those are...uh...ask your mother). Mr.Ward also worked on Black-Hawk, and nowadays does gags & pin-ups in "men's magazines" under the name "McCartney". More power to 'im.

DID ZIFF DAVIS EVER PUBLISH A COMIC CALLED "FANTASTIC ADVENTURES" WITH ADAPTIONS OF STORIES FROM THEIR PULP OF THE SAME TITLE???

No.

JIM WARREN -- Longmeadow, Mass.
IN WHAT ISSUES OF "COMIC CAVALCADE","WORLD'S FINEST",&"WORLD'S FINEST"DID JOHNNY PERIL APPEAR???

The character who popped up in "World's Finest" was Johnny Everyman not Peril; but Peril appeared in "All-Star"#42-46,48,48,51,52, & 54-57; and in certain "Comic Cavalcade"s from #15-29. Peril evolved from "Just a Story" in "CC"#15(June-July'46) to the lead character of his weird tales, and later went through several incarnations for "Sensation Mystery" and "Unexpected" comics. And that's straight from the Bails' mouth.

IN "MORE FUN" COMICS WHAT WERE THE APPEARANCES OF RADIO SQUAD, WING BRADY, KING CARTER, BULLDOG MARTIN, LT.BOB NEAL, BIFF BRONSON, SGT.CAREY & SGT.O'MALLEY???

Jeez, I can't handle these questions from the '40's! Jerry? ...Mr.Bails can't tell us exactly when these features began (only that they started sometime prior to #52), but this is how long they lasted: Radio Squad - #87; Wing Brady - #52; King Carter - #54; Bulldog Martin - #55; Bob Neal - #63; Biff Bronson - #67; Sgt.Carey - #72; Sgt.O'Malley - #72.

IN WHICH ISSUES OF "MARVEL FAMILY" WERE THERE BOOK-LENGTH BATTLES BETWEEN THE MARVEL FAMILY & THE SIVANA FAMILY???

"MF"#10 featured the only such battle I happen to know of(?)

THE COVER OF "T-MAN"#1 SAID, "NOW IN HIS OWN MAGAZINE"; WHERE HAD HE APPEARED BEFORE???

T-Man (treasury man, a fed) appeared in "Police"#103-127.

WHAT ISSUES OF "PLASTIC MAN" FEATURED ART BY JACK COLE???

My "Plastic Man" collection isn't complete (yet) so I can't give a complete answer...anyone else?

WITHAM FITZGERALD -- Carle Place, N.Y.
IN "TIP TOP"#36(APRIL'39), ONE WINNER OF THE 'BUFFALO BOB' CONTEST WAS A HARVEY KURTZMAN; WAS IT THE SAME OF E.C. FAME???

Harvey Kurtzman
3266 Clinton Ave.
Bronx, New York

Yup.

DID LOU FINE DO THE COVER OF "PLANET"#3?

I don't have a "Planet"#3; can any Fiction House collectors answer this'n?

WALTER CLEMENTS -- Berwyn, Ill.
NOW THAT YOU'VE RUN A "BRAVE & BOLD" INDEX, HOW ABOUT ONE FOR ITS COMPANION COMIC "SHOWCASE"???

Right. In this issue's index-section I have part I of a "Showcase" index, showcasing issues #1-50.

JOHN MORRIS -- Ashland, Wisc.
WHO DREW "FLASH GORDON"#1(GOLD KEY), & WAS IT A REPRINT???

"FG"#1(Gold Key; March'65) was a HEAVILY editted reprint of "FG 4-Color"#173(Nov.1947); art by Paul(Brick Bradford)Norris.

WHO DREW "PRINCE VALIANT 4-COLOR"#650???

Jerry Bails tells me that the "PV 4-Color"s(#567,650,699,719, 788,849 & 900) were probably by Bob Fujitani.

WHAT ISSUES OF "ADVENTURE", "ALL-STAR WESTERN", OR DC MYSTERY COMICS HAD WORK BY GRAY MORROW???

Mr.Morrow never had any work in "Adventure" or "All-Star Western"; and I'm hoping some reader might be able to save me about a days work hunting through all of DC's mystery titles for Morrow work...does anyone have that information on hand?

WHAT WORK HAS WALLY WOOD DONE FOR GOLD KEY???

All I can recall off-hand were those great first issues of "(M.A.R.S. Patrol)Total War"#1-3; are there any others?

SAM GURLEY -- San Anselmo, California
WHO WAS THE ARTIST ON THE "BUGS BUNNY 4-COLOR"&"COLOR"s???

I've got those issues, but, of course, it takes my mentor J.Bails to be able to identify these artists by name: Bug's artisans were Roger Armstrong, Jack Bradbury, Carl Buettner, Kellogg(?) Adams, Ralph Heimdahl, Tony Strobe, & others.

ROGER L. DUTCHER -- Beloit, Wisc.
IN WHICH ISSUES OF WHAT COMICS APPEARED THE GREEN LAMA???

Prize comics:"Prize"#7(Dec.'40) - #34(Sept.'43);and for Spark comics:"Green Lama"#1(Dec.'44) - #8(March'46); also in an IW/Super reprint:"Daring Adventures"#17(1964), a reprint from "Green Lama"#3(1945). GL's artists include Mac Raboy, R.Foster, Dick Briefer, & Jack Binder.

STEVE BREWSTER -- Kansas City, Kansas
WHO WAS COVER-FEATURED ON "ADVENTURE"#40-67 & "MORE FUN" #54-70??? WAS AQUAMAN EVER COVER-FEATURED ON "MORE FUN"???

Off to see the wizard, Jerry Bails; cover-features...
"Adventure": Sandman-#40,42,44,46,47,51,& 60; with Sandy - #74-77,80-102; with Sandy & Manhunter-#78.
Hourman - #48, 50, 52-59. Starman - #61-72.
Manhunter - #73, 78, & 79.
"More Fun": Spectre-#52-55,57-60,& 62-67. Dr.Fate-#56,61,& 68-76. Green Arrow & Speedy-#77-85,88-97,99,101; with Dover & Clover-#98 & 103. Johnny Quick-#86,87,& 100. Superboy-#105; with Dover & Clover-#104 & 106.
And Dover & Clover solo-#102 & 107. No Aquaman covers.

PHILIP RESSEGIUE -- Brooklyn, N.Y.
WHICH ISSUES OF"ACTION" CONTAIN DAN BARRY ON VIGILANTE???

Herr Bails tells me this would be approximately #132-156.

WHICH ISSUES OF "MYSTERY"(STANDARD PUBLICATIONS) CONTAIN ALEX TOTH ARTWORK???

In all my years of ardent quest of 1950's comics I've never heard of such a title from Standard (except in that listing in Overstreet's guide); I'll go out on a proverbial limb and guess that there is no such series other than the one during the early 'Uo's. But if such a series has eluded me all these years, and judging by Toth's proliferation of work for Standard around 1952-54, I'd imagine he had work in every issue.

Comic Book MORGUE

First off, the sole reader to identify one of the numerous corpses described last issue was F.W,Marshall: re Alan Spinny's coverless "Action" featuring "Superman vs. Atlas"...that was #121 (June'48).

STEVE BREWSTER -- Kansas City, Kansas
COVERLESS "PLASTIC MAN": "STAIRWAY TO MADNESS","HOUNDS OF HORROR".

That's a deceased #39(Jan.'53)...not by Jack Cole.

"CAPT.MARVEL": 1ST STORY HAS 'RED CRUSHER', PLUS THE 3 PART "STOLEN SHAZAM POWERS".

Well, that must be somewhere in the "Capt.Marvel"#140-150 range inasmuch as I see the first Red Crusher tale in my #139. From the few issues I have I can narrow it down to #141-146 or #150.

FRANK PARSONS -- Lexington, Va. (Washington & Lee University)
A "HIT" FROM MY CHILDHOOD WHEREIN BETTY BATES IS TRAPPED IN A SUBMARINE OR WATER-TANK OR SOMETHING FILLING WITH WATER; SHE SWIMS TO SAFETY, SHOWING A LOTTA' LEG IN THE PROCESS.
Gosh!

ROGER DUTCHER -- Beloit, Wisc.
FROM MEMORY: A "RAGGEDY ANN" WITH 'THE CAMEL WITH WRINKLED KNEES'; AND A "MICKEY MOUSE" INVOLVING TRANSPORTING A TOTEM POLE THROUGH A JUNGLE SETTING.

WITHAM FITZGERALD -- Carle Place, N.Y.
AN EARLY "GREEN HORNET": GH VISITS A HOME FOR THE AGED, FILLER STORY "BIG BOY SLIM".

JOHN NORRIS -- Ashland, Wisc.
COVERLESS ?: BLACK TERROR, LIBERATOR, CRASH CARTER, ETC.; BT BATTLES THE 'GLEASON MOTOR CO.' WHO ARE SENDING TOOLS TO THE NAZIS, TEXTS: "THE RIGHT BRAND","EAGLE'S FLIGHT". TWO "FIGHTING YANK"S; A: SECOND STORY'S SPLASH SHOWS FY IN A GIANT SPIDER-WEB, TEXT-"HOME DEFENSE". B: FY SPLASH SHOWS HITLER, TEXT: "STARS & STRIPES FOREVER"&"TRAIN ROBBERS".

TELEVISION

I've gotten more mail pertaining to that matter of TV series with concluding episodes (and I hope I get more mail on the topic yet). Apparently, neither "Zorro" or "The Immortal" had true concluding segments, as suggested last time. However, Craig ("File 40") Henderson tells me that "The Man Who Never Was" with Robert Lansing had a conclusion; and F.W.Marshall says that not only did "The Survivors"(maybe) have a conclusion, but that "The Ann Sothern Show" concluded with Katie O'Connor finally marrying her boss Mr. Devery (Don Porter), and "Hennessey" ended likewise with Jackie Cooper & Abbie Dalton being wed. Anymore??? Hah?????

And Len Wolinsky begs to differ with the proportions of Phyllis Coates to Noel Neill "Superman" appearances that I calculated last time. Len says there were 26 Coates episodes, then 26 black&white Neills followed by 52 color N.N. episodes. Hm.

BOB REED -- Commerce City, Colorado
HOW ABOUT AN INDEX TO "THE OUTER LIMITS"???

Blast it, I had this OL index already written when RB*CC #111 appears with the OL article by the boss! See index section..(SIGH)

BRIAN PRESCOTT -- West Springfield, Mass.
HOW MANY DIFFERENT MEDIAS HAS THE CISCO KID APPEARED IN??? AND COULD YOU MAKE A LIST OF THE CISCO MOVIES???

I couldn't decide which section of my column to place this query in! Well, there was a series of Ceesco Keed comics: #1-38(1944-56) from Bernard Bailey; and another series from Dell: "4-Color"#292,#2-41(July'51-Oct.'58). And this O.Henry character starred in 156 episodes of his own TV show from 1951-1956 with Duncan Renaldo as Ceesco and Leo Carrillo as Pancho ("Oooooh Ceesco..."). In my index section I have a list of the 23 Cisco Kid flix, including the supporting casts.

I RECALL A DISNEY MOVIE WHERE PATRICK MCGOOHAN DISGUISED HIMSELF AS A ZORRO-TYPE "SCARECROW"CHARACTER. GOT ANY INFO???

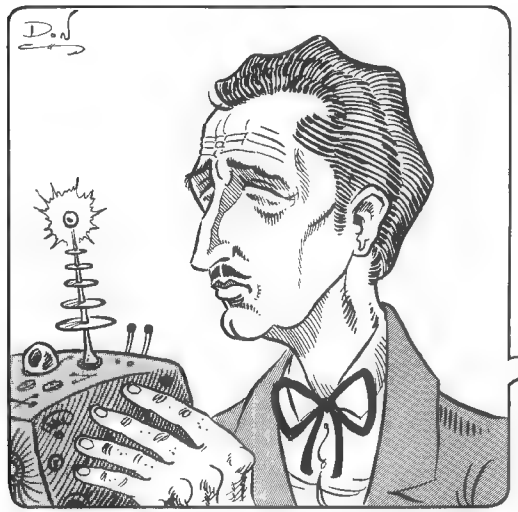
This was actually a three-parter off the Disney TV series. "The Scarecrow of Romney Marsh" appeared Feb.9,16 & 23,1964; McGoohan starred as Dr.Syn, a mild mannered vicar who became our fearsome hero by night. As the Scarecrow, Dr.Syn managed smuggling operations to benefit the poor folk in his 18th century English locale. Where Zorro had his Capt.Monastario and Robin Hood had his Sheriff of Notingham, the Scarecrow had General Pugh of Her Majesty's Troops. Members of the cast: Gen.Pugh:Geoffrey Keen; Mipps:George Cole; John Banks:Sean Scully; Sir Thomas Banks:Michael Hordern; Joe Ransley:Patrick Wymark; Lt.Phil Brackerbury:Eric Flynn; Simon Bates:Tony Britton; & Harry Banks:David Buck. This superb mini-series gave birth to a Gold Key comic that lasted 3 issues in 1964-65.

WHAT CAN YOU TELL ME ABOUT THE TV SHOW, "THE ROGUES"???

"The Rogues"; 29 episodes; 1964-65 NBC; 60 minutes; b&w; produced by 4 Star TV.
An adventure-comedy involving two related families of well-mannered international forgers & con men.
Cast -- Alec Fleming:David Niven; Tony Fleming:Gig Young; Marcel St.Clair:Charles Boyer; Margaret St.Clair:Gladys Cooper; Timothy St.Clair:Robert Coote. Another fine show!

DIDN'T ROBERT CONRAD ONCE STAR AS PULP HERO NICK CARTER ON TV?

Yesseree...here's wot I know about it:
"The Adventures of Nick Carter"; Feb.20,1972; ABC; 90 min.; color; pilot for a series.
Cast-- Nick: Robert Conrad; Bess Tucker:Shelly Winters; Otis Duncan:Broderick Crawford;Freddy Duncan:Dean Stockwell; Capt.Dan Keller:Neville Brand; Hallelujah Harry:Pat O'Brien; Neal Duncan:Pernell Roberts; Lloyd Deems:Sean Garrison; Joyce Jordan:Laraine Stephens.



MOVIES

MICHAEL SAGERT -- Syracuse, N.Y.
IN "CASABLANCA" INGRID SAYS TO SAM WHEN SHE WANTED TO HEAR BOGEY'S AND HER SONG, "PLAY IT AGAIN SAM". DOES THIS HAVE ANYTHING TO DO WITH WOODY ALLEN TITLING HIS MOVIE THUS???

Merely everything. I certainly hope you didn't pay to SEE that Woody Allen flic...you would've missed the whole point of the humor! (At least you're not one of those teeming masses who attributes that particular piece of dialogue to Bogey!)

GREG ROBERTSON -- Des Moines, Iowa
CAN YOU GIVE A COMPLETE LISTING FOR THE '55 MOVIE "BATTLECRY"?

You asked for it: "Battle Cry"; Warner Bros. 1955; color; Dir: Raoul Walsh; Screenplay:Leon Uris; art dir.:John Beckman; musical dir.:Max(boom-bom-boom)Steiner; cinematographer: Sid Hickox; film editor:William Ziegler; C'scope;1h9 min. Cast -- Col.Huxley:Van Heflin;Andy:Aldo Ray; Kathy:Mona Freeman; Pat:Nancy Olsen; Mac:James Whitmore; Gen.Snipes:Raymond Massey; Danny:Tab Hunter; Elaine Yarborough:Dorothy Malone; Rae:Anne Francis; Ski:Bill Campbell; Marion:John Lupton; L.Q.: Justus McQueen; Spanish Joe:Perry Lopez; Speedy:Fess Parker; Lightower:Jonas Applegarth; Ziltch:Tommy Cook; Indian Marine: Felix Noriego; Susan:Susan Morrow; Maj.Wellman:Carleton Young; Pedro:Victor Millan; Seabags:Glenn Denning; Sgt.Beller:Greg Walcott; Enoch Rogers:Rhys Williams; Chaplain Peterson:Chick Chandler; Mr.Forrestor:Willis Bouchey; Mrs.Forrestor:Sarah Selby; Bud Forrestor:Harold Knudson; Mr.Walker:Frank Ferguson; Mrs.Walker:Kay Stewart; Waitress:Allyn McLerie; 1st New Zealander:Lumsden Hare; 2nd N.Z.:Carl Harbaugh; Mrs.Rogers:Hilda Plowright; old man:George Selk. (WHEW!!!)

RICHARD CENTOLA -- Barrington, N.J.
I READ THAT FRED HARMON BOUGHT BACK THE RIGHTS TO ALL THE RED RYDER MOVIES AND DESTROYED THEM ALL. IS THAT TRUE???

That's the most bizarre rumor I've heard this week! All the old Red Ryder flix are currently available for TV syndication.

INDEX SECTION: the MAN from UNCLE

2nd season! See last issue for specifics and regular cast. (Now in color!)

#30 & 31: "The Alexander the Greater Affair" (2 parts) by Dean Hargrove (9/17/65 & 9/24/65)
Solo & Illya are ordered to recover a will-power destroying drug stolen by industrial tycoon Alexander, whose M.O. is to systematically break all ten (count 'em - 10)commandments.
Cast-- Alexander:Rip Torn; Tracey Alexander:Dorothy Provine; Kavon:David Opatoshu; Parviz:David Sheiner.

#32: "The Ultimate Computer Affair" by Peter Allen Fields(10/1/65)
Illya arranges to be thrown into a Latin American penal colony where THRUSH is building a computer for organizing crimes.
Cast-- Gov.Callahan:Charlie Ruggles; Capt.Cervantes:Roger C. Carmel; Salty Oliver:Judy Carne; Flora:Judith Loomis; Dora:Susan Wendell; Sarah:Maurine Dawson; Feodore:Paul Fierro.

#33: "The Foxes & Hounds Affair" by Peter Fields (10/8/65)
Solo is the unwitting decoy sent to lure THRUSH from another UNCLE agent with an electric mind-reading device.
Cast-- Victor Marton:Vincent Price; Lucia Belmont:Patricia Medina; Mimi Doolittle:Julie Sommars; Cantrell:Adam Roarke; Belmont's Aide:Don Henley; Merlin:André Philippe.

#34: "The Discothèque Affair" by Dean Hargrove (10/15/65)
To keep a closer tab on UNCLE's activities, THRUSH plants a "bug" in the apartment adjoining Waverly's office.
Cast-- Sandy Wyler:Judi West; Vincent Carver:Ray Danton; Tiger Ed:Harvey Lembeck!; Cakes:Hans Gudegast; Farina:Evelyn Ward.

#35: "The Re-Collectors Affair" by Alan Caillou (10/22/65)
UNCLE is after the re-collectors, a group that hunts & kills Nazi war criminals for treasure stolen during the Big War.
Cast-- Demos:George MacReady; Lisa Donato:Joscelyn Lane; Genevieve:Jacqueline Beer; Gregori Valetti:Theodore Marcuse.

#36: "The Arabian Affair" by Peter Fields (10/29/65)
While in search of a deadly human vaporizer in Arabia, Illya is captured by the shiek's daughter who plans to sell him at the slave mart for a late-model camel.
Cast-- Sopie:Phyllis Newman; Sulador:Michael Ansara; David Lewin:Robert Ellenstein; Norman:Jerome Thor; THRUSH capt.:Tom Hatten; George:Glenn Kramer; Mitzi:Quinn O'Hara.

#37: "The Tigers Are Coming Affair" by Allan Caillou (11/5/65)
Agriculturist Suzanne De Serre helps UNCLE investigate India's Prince Panat who swiped Suzanne's pesticides!!!
Cast-- Suzanne:Jill Ireland(David McCallum's wife); Prince Panat:Lee Bergere; Col.Quillon:Allan Caillou(series writer).

#38: "The Deadly Toys Affair" by Robert Hill (11/12/65)
Madcap actress Elfie Van Donck upsets both UNCLE's & THRUSH's hunt for her nephew, boy genius Bartlett Armand.
Cast-- Elfie:Angela Lansbury; Joanna Lydecker:Diane McBain; Bartlett:Jay North; Noubar Telemakian:Arnold Moss; Headmaster: John Hoyt; Dr.Warshowsky:Gil Perkins; Sarah:Gloria Neil.

#39: "The Cherry Blossum Affair" by Mark Weingart (11/19/65)
With THRUSH's volcano-activating device as the objective, Solo & Illya search Japan for headquarters of THRUSH Eastern.
Cast-- Cricket Okasada:France Nuyen; Kutuzov:Woodrow Parfrey; Harada:Jeri Fujikawa; woman:Beulah Quo; Yukio:Kam Tong.

#40: "The Virtue Affair" by Henry Slesar (12/3/65)
Solo, Illya & a lady scientist try to find out why Jacques Robespierre, a politician expousing virtue, has been unvirtuously abducting missle experts.
Cast-- Robespierre:Ronald Long; Albert Dubois:Mala Powers; Raoul Dubois:Marcel Hillaire; Carl Voegler:Frank Marth.

#41: "The Children's Day Affair" (12/10/65)
UNCLE schedules a top-level secret conference in Switzerland -- quite near to a THRUSH-operated boys school.
Cast-- Mother Fear:Jeanne Cooper; Anna Facia:Susan Silo; Capt.Jenks:Warren Stevens.

#42: "The Adriatic Express Affair" by Robert Hill (12/17/65)
On this legendary route, Solo & Illya search for a THRUSH agent with virus capable of causing a world plague.
Cast-- Mme.Nemirovitch:Jessie Royce Landis; Eya:Juliet Mills; little man:Norbert Schiller; model:Jennifer Billingsley.

#43: "The Yukon Affair" (12/24/65)
Solo & Illya head North where one of their old archenemies is mining a mineral capable of befouling navigational instruments.
Cast-- Partridge:George Sanders; Murphy:Tianne Gabrielle; Victoria:Marion Thompson; Headman:Bernie Gozier.

#44: "The Very Important Zombie Affair" by Boris Ingster (12/31/65)
Solo & Illya travel to the Caribbean to rescue a resistance leader being held captive by a ruthless voodoo-expert dictator.
Cast-- El Supremo:Claude Akins; Suzy:Linda Gaye Scott; Capt.Ramirez: Rodolfo Acosta; Conchita:Isabelle Cooley; Delgado:Ken Renard.

#45: "The Dippy Blonde Affair" (1/7/66)
While trying to locate THRUSH's deadly ion projector, Solo finds an unexpected ally in a THRUSH agent's mercenary girl-friend.
Cast-- JoJo Tyler:Joyce Jameson; Simon Balanado:Robert Strauss!; Harry Pendleton:Fabrizio Mioni; Max:James Frawley; Eddie: Rex Holman; Al:Robert Turnbull.

#46: "The Deadly Goddess Affair" by Robert Hill (1/14/66)
Solo & Illya head for the fabled if impoverished Isle of Circe to intercept a THRUSH drone plane carrying $10,000,000 in loot.
Cast-- Col.Hubris:Victor Buono; Narcuz:Michael Strong; Angela: Marya Stevens; Mia:Brioni Farrell; Count Carragio:Steven Geray.

#47: "The Birds & Bees Affair" by Mark Weingart (1/21/66)
At UNCLE's Geneva office Solo & Illya find all the personnel stung to death by minute, almost invisible bees(the worst kind!).
Cast-- Mozart:John McGiver; Tavis:Anna Capri; Dr.Swan:John Abbott; Maples:Vincent Beck; the bees: themselves.

#48: "The Waverly Ring Affair" by Jerry McNeely (1/28/66)
During a raid on a THRUSH courier drop, Solo & Illya discover a secret UNCLE document, evidence that THRUSH has infiltrated HQ.
Cast-- George Dennell:Larry Ryden; Carla:Elizabeth Allen; Victor: Allen Jaffe.

#49 & 50: "The Bridge of Lions Affair"by Henry Slesar & Howard Rodman (two parts...2/4/66 & 2/11/66)
A recent photo in which a scientist looks 30 years younger than his actual age leads UNCLE & THRUSH on a search for this chemist who has apparently developed a rejuvenation serum.
Cast-- Sir Norman Swickert:Maurice Evans; Mme.Desala:Vera Miles; Jordan:Bernard Fox; Joanna:Ann Elder; Olga:Monica Kesting.

#51: "The Foreign Legion Affair" by Berne Giler (2/18/66)
After judiciously parachuting from his chartered plane on the discovery that the pilot is a THRUSH agent, Illya (& a stewardess) find haven in an outpost of the "disbanded" Legion.
Cast-- Capt.Basil Calhoun:Howard Da Silva; Barbara:Danielle Demetz; Macushia O'Shea:Elizabeth Fraser; Bey:Michael Fate; Hakim: Larry Chance; Corporal Remy:Rupert Crosse.

#52: "The Moonglow Affair" by Dean Hargrove (2/25/66)
Pilot for "Girl From UNCLE": veteran agent Mark Slate and trainee April Dancer have 48 hours to discover how to counteract the radiation which is slowly killing Solo & Illya.
Cast-- April Dancer:Mary Ann Mobley; Mark Slate:Norman Fell; Arthur Caresse:Kevin McCarthy; Jean Caresse:Mary Carver.

#53: "The Nowhere Affair" by Robert Hill (3/4/66)
In the Nevada badlands Illya tries to rescue THRUSH prisoners Tertunian (cybernetics expert) and Solo (induced amnesiac).
Cast-- Mara:Diana Hyland; Arum Tertunian:Lou Jacoby; Longulius: David Scheiner; prospector:J.Pat O'Malley; Wanda:Leigh Chapman; THRUSH cowboy: Mike Douglas (talk-show host & singer).

#54: "The King of Diamonds Affair" by Edwin Blum (3/11/66)
Imprisoned gem thief Delgado helps Solo & Illya discover why the world's largest diamond company is buying back its own rocks.
Cast-- Rafael Delgado:Ricardo Montalban; VictoriaNancy Kovack; Blodgett:Larry D.Mann; Knox:Mike St.Clair; Dolly:Lisa Mitchell.

#55: "The 'Project Deephole' Affair" by Dean Hargrove (3/18/66)
Solo & Illya have an instant decoy in drifter Buzz Conway whom THRUSH has mistaken for a famous geologist they are stalking.
Cast-- Conway:Jack Weston; Narcissus:Barbara Bouchet; Elom:Leon Askin.

#56: "The Round-Table Affair" by Robert Hill (4/25/66)
Solo asks young Grand Duchess Vicky of Ingulstein to help prevent her weak-willed uncle and regent, Prince Frederick, from allowing Ingulstein to become a haven for international arch-criminals.
Cast-- Vicky:Valura Noland; Lucho Nostra:Bruce Jordan; Artis King: Don Francks; Prince Fred:Reginald Gardiner!; Doc:Stuart Nisbit; Bullets:Tom Barto; Herald:Eric Lord.

#57: "The Bat Cave Affair" by Jerry McNeely (5/1/66)
Clemency McGill, a clairvoyant mountain gal, is the only one able to prevent THRUSH from paralyzing world air-travel. Y'all.
Cast-- Clemency:Joan Freeman; Count Zark:Martin Landau; Prof.Harvey Glomm:whit Bissell!!!;Transom:Peter Barone.

#58: "The Minus X Affair" by Peter Allan Fields (5/8/66)
Solo & Illya must prevent THRUSH from stealing Prof.Lillian Stemmler's revolutionary senses-sharpening drug.
Cast-- Prof.Stemmler:Eve Arden; Leslie:Sharon Farrell; Rollo:Theo Marcuse; Whittaker:King Moody; Louis:Robert Doyle; Officer: John Bryant; Sergeant:Jan Peters.

#59: "The Indians Affairs Affair" (5/15/66)
THRUSH is assembling an H-BOMB on an Indian reservation in Oklahoma, true to their form those dirty guys!
Cast-- Charisma:Angela Dorian; L.C.Carson:Joe Mantell; Chief High-cloud:Ted De Corsia; Ralph:Nick Colasanto.

Next issue I'll conclude this index with UNCLE's third season.

the OUTER LIMITS

Producer:Daystar-United Artists; exec.producer:Joseph Stephano; creator: Leslie Stevens. black & white.
- 1st season -

#1: "The Galaxy Being" (9/16/63)
A radio engineer is smart enuff to invent a 3D TV receiver-transmitter; but the enemy alien he tunes in is a lot smarter.
Cast-- Allan Maxwell:Cliff Robertson; Carol Maxwell:Jacqueline Scott; Gene Maxwell:Lee Philips; Andromedian alien:William Douglas; Eddie Philips:Burt Metcalfe; Loreen:Allyson Ames.

#2: "The Hundred Days of the Dragon" (9/23/63)
Presidential candidate Selby doesn't seem to be his old self lately - and he's not..."Selby" is now an Oriental spy.
Cast-- William Lyons Selby:Sidney Blackmer; Ted Pearson:Philip Pine; Carol Selby:Nancy Rennick; Li Chin Sung:Richard Loo.

#3: "The Architects of Fear" (9/30/63)
The architects are scientists working together (for varied reasons) to create an alien being...who later makes the big-time on the cover of "Famous Monsters" #26.
Cast-- Leighton:Robert Culp; Ford:Lee Remick; Yvette: Geraldine Brooks.

#4: "The Man with the Power" (10/7/63)
Harold Finley, mild mannered college prof, has enuff electrical energy in his brain to trigger nuclear destruction!
Cast-- Finley:Donald Pleasance; Vera Finley:Priscilla Morrill; Steve Crandon:Fred Beier; Keenan:Frank Maxwell; Tremaine: James McCallion; Hindeman:John Marley; the dean:Edward Platt.

#5: "The Sixth Finger" (10/14/63)
After successfully accelerating simian evolution, Prof. Mathers is ready to try it on a hoomin bean.
Cast-- Gwyllm Griffiths:David McCallum; Mathers:Edward Mulhare; Cathy:Jill Haworth; Gert-the-Beard:Constance Cavendish; Wilt Morgan:Robert Doyle; Mrs.Ives:Nora Marlowe.

#6: "The Man Who Was Never Born" (10/28/63)
After 'Starship I' passes through the proverbial time, Capt. Joseph Reardon finds the barren, mutated Earth of 2148.
Cast-- Reardon:Karl Held; Andro:Martin Landau; Noelle Anderson: Shirley Knight; Bertram Cabot Sr.:John Considine.

#7: "O.B.I.T." (11/4/63)
While investigating a defense installation, a senator discovers O.B.I.T., a device able to spy on anybody, anywhere, anytime.
Cast-- Sen. ~~John Griffith~~ Jeremiah Orville:Peter Breck; Byron Lomax: Jeff Corey; Barbara Scott:Joanne Gilbert; Dr.Clifford Scott: Harry Townes; Col.Grover:Alan Baxter; Clyde Wyatt:Sam Reeves.

#8: "The Human Factor" (11/11/63)
In northern Greenland, an experiment goes haywire (as experiments do) and the brain of Maj.Brothers is switched to another man.
Cast-- Roger Brothers:Harry Guardino; Dr.James Hamilton:Gary Merrill; Ingrid Larkin:Sally Kellerman; Col.William Campbell: Joe De Santis; Maj.Giles:Ivan Dixon; Peterson:John Newton.

#9: "Corpus Earthling"by Oren Borsten from the novel by Louis Charbonneau (11/18/63)
After a brain operation, Dr.Paul Cameron overhears two rocks plotting to take over the Earth(that happened to me just last week)
Cast-- Cameron:Robert Culp; Dr.Jonas Temple:Barry Atwater; Laurie Cameron:Salome Jens.

#10: "Nightmare" by Joseph Stefano (12/2/63)
After apparently capturing Earth, aliens from the planet Ebon put a group of Earthmen through intense interrogations.
Cast-- Col.Luke Stone:Ed Nelson; Major Long:James Shigeta; Interrogator:John Anderson; Capt.Brookman:David Frankham; Private Dix:Martin Sheen; Lt.James Willowmore:Whit Bissell!; Lt.Esra Krug:Sasha Harden; Dr.Whorf:Bernard Kates; Benton:Ben Wright.

#11: "It Crawled Out of the Woodwork" (12/9/63)
A ball of dust sucked into a vacuum cleaner emerges as a shapeless throbbing thing that feeds on energy(no kiddin'!).
Cast-- Jory Peters:Scott Marlowe; Dr.Stuart Peters:Michael Forest; Gaby Christian:Barbara Luna; Prof.Stephanie Linden: Joan Camden; Dr.Block:Kent Smith; Det.Sgt.Siroleo:Ed Asner.

#12: "The Borderland" by Leslie Stevens (12/16/63)
A husband & wife science team finds its way into the 4th dimension where all matter is reversed to a mirror image.
Cast-- Ian Frazer:Mark Richman; Eva Frazer:Nina Foch; Lincoln Russel:Philip Abbott; Benson Sawyer:Gene Raymond; Dwight Hartley:Barry Jones; Mrs.Palmer:Gladys Cooper.

#13: "Tourist Attraction" by Dean Reisner (12/23/63)
(posponed from 11/25/63 because of you-know-what!)
John Dexter plans to exhibit a giant lizard-fish he captured in South America...but the fish has conflicting plans.
Cast-- Dexter:Ralph Meeker; Lynn Archer:Janet Blair; Tom Evans: Jerry Douglas; Juan Mercurio:Henry Silva; fish:Roger Stern.

#14: "The Zanti Misfits" (12/30/63)
The rulers of Zanti, incapable of executing their "social misfits", send them into exile instead - on Earth.
Cast-- Prof.Stephan Grave: Michael Tolan; Gen.Maximillian Hart: Robert F.Simon; Maj.Roger Hill:Claude Woolman; Ben Garth: Bruce Dern; Lisa Lawrence:Olive Deering; operator:Joey Tata.

#15: "The Mice" (1/6/64)
Chino Rivera can either go to prison for life or volunteer to participate in the "inhabitant exchange" with Chromo.
Cast-- Rivera:Henry Silva; Julie Harrison:Diana Sands; Chromite: Hugh Langtry; Thomas Kellander:Michael Higgins; Robert Richardson:Ron Foster; Goldsmith:Gene Tyburn; Haddon:Don Ross?

#16: "Controlled Experiment" by Leslie Stevens (1/13/64)
Phobos & Diemos, solar-system inspectors from Mars, make a study of Earth's quaint custom of murder (a comedy).
Cast-- Phobos:Barry Morse; Diemos:Carroll O'Connor; Carla Duveen:Grace Lee Whitney; Bert Hamil:Robert Fortier; Frank Brant:Robert Kelljan; Blonde:Kay Harris.

#17: "Don't Open Till Doomsday" (1/20/64)
Two eloping teenagers spend the night in a bridal suite unused since 1929 when another bride opened a wedding gift & disappeared.
Cast-- Mrs.Kry:Miriam Hopkins; Gard Hayden:Buck Taylor; Vivia: Melinda Plowman; Justice of the Peace:Russell Collins; Justice's wife:Nellie Burt; Emmett Balfour:John Hoyt.

#18: "ZZZZZ" by Meyer Dolinsky (he was rushed) (1/27/64)
Entomologist Ben Fields has been experimenting with bees - now they're gonna' experiment on him.
Cast-- Fields:Philip Abbott; Regina:Joanna Frank; Francesca Fields:Marsha Hunt; the bees:see UNCLE episode #47.

#19: "The Invisibles" (2/3/64)
Aliens plan to (wot else) take over the Earth by implanting creatures into the bodies of key Earthlings.
Cast-- Luis Spain:Don Gordon; strategist:George MacReady; Gen. Planette:Tony Mordente; Gen.Clarke:Neil Hamilton.

#20: "The Bellero Shield" (2/10/64)
A scientist captures a space creature capable of protecting itself with a transparent and indestructable shield.
Cast-- Judith Bellero:Sally Kellerman; Richard Bellero Jr.:Martin Landau; Mrs.Dame:Chita Rivera; R.B.Sr.:Neil Hamilton; creature:John Hoyt.

#21: "The Children of Spider County" by Anthony Lawrence(2/17/64)
Ten genius' of oddly similar backrounds have vanished - except for Ethan Wechsler who is being held for their murder.
Cast-- Wechsler:Lee Kinsolving; Abel:Kent Smith; John Bartlett: John Milford; Anna Bishop:Bennye Gatteys.

#22: "Specimen: Unknown" by Stephen Lord (2/24/64)
Space station crewman return to Earth with a poison-gas mushroom-flower that multiplies and spreads like wildfire.
Cast-- Col.J.T.MacWilliams:Stephan McNally; Capt.Mike Doweling: Richard Jaeckel; Maj.Clark Benedict:Russell Johnson]; Lt. Ken Gavin:Art Batanides; Lt.Gordon Halper:Peter Baldwin.

#23: "Joy Ride" by Sonya Roberts (3/2/64)
Amusement park patrons who accept free tickets for the "space ride" aren't overly amused to find that the ride is quite real.
Cast-- Empyrian:Simon Oakland; Dave Crowell:Don Gordon; Mara Matthews:Janet DeGore; Arjay Beasley:John McLiam; Sue Ann:Angela Clark; Buddy Lyman:Yale Summers; Donise:Mimsy Farmer.

#24: "Moonstone" by William Bast (3/9/64)
Moon geologists discover an odd egg-shaped object - smooth, hard, and possibly alive. (Sounds like an Animal-Man fan I know...)
Cast-- Prof.Diana Brice:Ruth Roman; Gen.Lee Stocker:Alex Nicol; Maj.Clint Anderson:Tim O'Conner.

#25: "The Mutant" by Allan Balter & Robert Mintz (3/16/64)
A scientist on an expeditionary team to another world is caught in a strange silvery rain and weird junk like that!
Cast-- Reese Fowler:Warren Oates; Julie Griffith:Betsy Jones Moreland; Dr.Evan Marshall:Larry Pennell; Dr.Riner:Walter Burke.

#26: "The Guests" by Donald S. Sanford (3/23/64)
Drifter Wade Norton and 4 other people are trapped in a strange house where time stands still for the inhabitants.
Cast-- Norton:Geoffrey Horne; Florida Patton:Gloria Grahame; Tess Ames:Luana Anders; Ethel Latimer:Nellie Burt.

#27: "Fun and Games" (3/30/64)
On the steamy satellite arena are held battles between aliens - the losers sacrificing his life & his planet's population.
Cast-- Mike Benson:Nick Adams; Laura Hanley:Nancy Malone; opponent: Bill Hart; senator:Theodora Marcuse.

#28: "The Special One" by Oliver Crawford (4/6/64)
An alien from the olanet Xenon recruits brilliant Earth children for some special tutoring.
Cast-- Mr.Zeno:Richard Ney; Kenny Benjamin:Flip Mark; Roy Benjamin: MacDonald Carey; Agnes Benjamin:Marion Ross; Terrence:Edward C. Platt; Turner:Jason Wingreen.

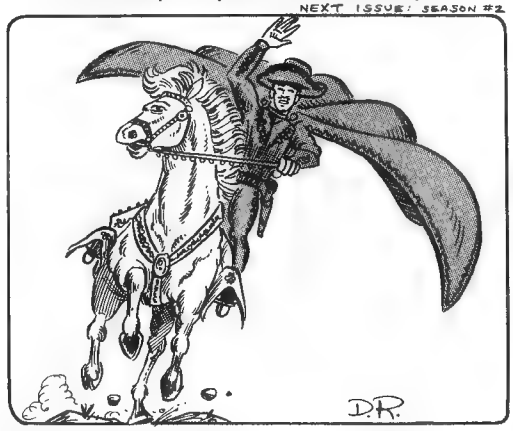
#29: "A Feasibility Study" (4/13/64)
A group of Earth folk, and the six city blocks on which they live, have been transported to another galaxy.(zoning change?)
Cast-- Dr.Simon Holm:Sam Wanamaker; Andrea Holm:Phyllis Love; Ralph Cashman:David Opatoshu; Rhea Cashman:Joyce Van Patten.

#30: "Production and Decay of Strange Particles" (4/20/64)
A nuclear reactor goes berserk releasing a flood of little radio-active creatures (how precious).
Cast-- Marshall:George MacReady; Laurel:Signe Hasso; Arndis: Allyson Ames; Pollard:Robert Fortier.

#31: "The Chameleon" (4/27/64)
Intelligence agent Louis Mace is a disguise expert who is asked to infiltrate a group of aliens crash-landed on Earth.
Cast-- Mace:Robert Duvall; Chambers:Howard Caine; Gen.Crawford: Henry Brandon; Tillyard:Douglas Henderson; 1st creature: William O'Connell.

#32: "The Forms of Things Unknown" by Joseph Stephano(5/4/64)
The 2 girl blackmail-accomplises of Andre Pavan poison Andre and stuff him in a car trunk, but later wonder if he was completely dead. (How disgracefully unthorough!)
Cast-- Kassia Paine:Vera Miles; Leonarda Edmond:Barbara Rush; Andre:Scott Marlowe; Tone Hobart:David McCallum; Colas:Sir Cedric Hardwicke; Timothy R.Edmond:Clive H.Halliday.

NEXT ISSUE: SEASON #2



index to THE CISCO KID MOVIES

#1: "In Old Arizona"; 1929; Fox; 95 min.; dir.:Raoul Walsh.
Cisco Kid:Warner Baxter; Sgt.Mickey Dunn(lead role):Edmund Lowe; Dorothy Burgess, J.Farrell MacDonald, Ivan Linow.

#2: "The Cisco Kid"; 1931; Fox; 61 min.; dir.:Irving Cummings.
Cisco Kid:Warner Baxter; Gordito:Chris-Pin Martin; Dunn: Edmond Lowe; Conchita Montenegro, Nora Lane, Fred Burt.

#3: "The Return of the Cisco Kid";1939;20th Century-Fox; 70 min.; dir.:Herbert I. Leeds.
Baxter & Martin; Cesar Romero, Lynn Bari, Henry Hull, Kane Richmond, Ward Bond, Robert Barrat, Adrian Morris.

#4: "The Cisco Kid and the Lady";1939;20th;73 min.;dir.:Leeds.
Cisco Kid:Cesar Romero; Chris-Pin Martin, Ward Bond, Robert Barrat, Marjorie Weaver, Virginia Field, Harry Green.

#5: "Viva Cisco Kid";1940;20th;70 min.;dir.:Norman Foster.
Romero & Martin; Jean Rogers, Minor Watson, Stanley Fields, Nigel de Brulier, Harold Goodwin, Francis Ford, Charles Judels.

#6: "Lucky Cisco Kid";1940;20th;68 min.;dir.:H.Bruce Humberstone.
Romero & Martin; Dana Andrews, Mary Beth Hughes, Evelyn Venable, Willard Robertson, Joe Sawyer, Johnny Sheffield, Bill Royle.

#7: "The Gay Caballero";1940;20th;57 min.;dir.:Otto Bower.
Romero & Martin; Sheila Ryan, Robert Sterling (that most sporting spirit), Janet Beecher, Edmund MacDonald, Hooper Atchley.

#8: "Romance of the Rio Grande";1941;20th;73 min.;dir.:H.Leeds.
Romero & Martin; Patricia Morison, Lynne Roberts, Ricardo Cortez, Aldrich Bowker, Joe MacDonald, Pedro Cordoba, Inez Palange.

#9: "Ride On, Vaquero";1941;20th;64 min.;dir.:Herbert Leeds.
Romero & Martin; Mary Beth Hughes, William Demarest, Lynne Roberts, Robert Lowrey, Ben Carter, Robert Shaw, Irv Bacon.

#10:"The Cisco Kid Returns";1945;Monogram;64 min.;dir.:J.McCarthy.
Cisco Kid:Duncan Renaldo; Pancho:Martin Garralaga; Fritz Leiber, Cecelia Callejo, Roger Pryor, Anthony Ward, Vicky Lane.

#11:"The Cisco Kid in Old New Mexico";1945;Mono.;62 min.; dir.:Phil Rosen
Renaldo & Garralaga; Gwen Kenyon, Aurora Roche, Lee White.

#12:"South of the Rio Grande";1945;Mono.;62 min.;dir.:L.Hillyer.
Renaldo & Garralaga; Armida, George J.Lewis, Lillian Molieri, Francis McDonald, Charles Stevens, Pedro Regas, Tito Renaldo.

#13:"The Gay Cavalier";1946;Mono.;65 min.;dir.:William Nigh.
Cisco Kid:Gilbert Roland; Pancho:Martin Garralaga; Nacho Galindo, Ramsay Ames, Helen Gerald, Tristram Coffin, Drew Allen.

#14:"South of Monterey";1946;Mono.;63 min.;dir.:William Nigh.
Roland & Garralaga; Rosa Turich, Frank Yaconelli, Marjorie Riordan, Iris Flores, George J.Lewis, Harry Woods, Terry Frost.

#15:"Beauty & the Bandit";1946;Mono.;71 min.;dir.:William Nigh.
Roland & Garralaga; Ramsey Ames, George J.Lewis, Frank Yaconelli, Glenn Strange, Vida Aldana, Bill Gould, Dimas Sotello.

#16:"Riding the California Trail";1947;Mono.;59 min.;dir.: Nigh.
Roland & Garralaga; Teala Loring, Frank Yaconelli, Inez Cooper, Ted Hecht, Eve Whitney Marcelle Grandville, Frank Marlowe.

#17:"Robin Hood of Monterey";1947;Mono.;55 min.;dir.:Christy Cabanne.
Roland & Chris-Pin Martin; Evelyn Brent, Jack La Rue, Travis Kent, Donna De Mario, Ernie Adams, Pedro De Cordoba.

#18:"King of the Bandits";1947;Mono.;66 min.;dir.:Christy Cabanne.
Roland & Martin; Angela Greene, Anthony Warde, Laura Treadwell, William Bakewell, Rory Mallinson, Pat Goldin, Cathy Carter.

#19:"The Valiant Hombre";1949;United Artists;62 min.;dir.:W.Ford.
Cisco Kid:Duncan Renaldo; Pancho:Leo Carillo; John Litel, Stanley Andrews, John James, Barbara Billingsley, Lee White.

#20:"The Gay Amigo";1949;UA;62 min.;dir.:Wallace Ford.
Renaldo & Carillo; Armida, Joe Sawyer, Cla ton Moore, Walter Baldwin, Fred Kohler, Ken MacDonald, George DeNormand.

#21:"The Daring Caballero";1949;UA;60 min.;dir.:Wallace Ford.
Renaldo & Carillo; Kippee Valez, Charles Halton, Pedro De Cordoba; Stephen Chase, David Leonard, Edmund Cobb, Mickey Little.

#22:"Satan's Cradle";1949;UA;60 min.;dir.:Ford Beebe.
Renaldo & Carillo; Byron Foulger!, Ann Savage, Douglas Fowley, Buck Bailey, George De Normand, Wes Hudman.

#23:"The Girl from San Lorenzo";1950;UA;59 min.;dir.:Derwin Abrahams.
Renaldo & Carillo; Jane Adams, Bill Lester, Byron Foulger, Don Harvey, Lee Philips, Edmund Cobb, Leonard Penn, David Sharpe.

INDEX to SHOWCASE #1-50

(* = cover featured story.)

#1:Mar.-Apr. 1956 ("Fire Fighters with Fireman Farrell")
introduction to "Showcase" by Winslow Mortimor — 1 pages
"The School for Smoke-Eaters"* — John Prentice? — 8 "
"Fire Under the Big Top" — " " — 8 "
"Fourth Alarm" — " " — 8 "

#2:May-June 1956 (Kings of the Wild) cover: Irv Novick
"Riders of the Winds"(all animal tales) Joe Kubert — 8 pages
"Outcast Heroes!" — Andru & Esposito — 8 "
"Runaway Bear" — Russ Heath — 8 "

#3:July-Aug. 1956 (the Frogmen) cover: "wash" by Heath?
"The Making of a Frogman"(part I) Russ Heath — 8 pages
"Flying Frogmen"(part II) " " — 6 "
"Silent War"(part III) " " — 10 "

#4:Sept.-Oct. 1956 (the Flash) cover: ?
"Mystery of the Human Thunderbolt"(origin of the Flash) Infantino & Kubert — 12 pages
"The Man Who Broke the Time Barrier" Infantino/Kubert — 10 "

#5:Nov.-Dec.1956 (Manhunters) cover: Ruben Moriera
"The Greatest Villain of All Time" Mort Meskin — 8 pages
"The Two Faces of Mr. X" Curt Swan — 8 "
"The Human Eel"* Bruno Premiani — 8 "

#6:Jan.-Feb. 1957 (Challengers of the Unknown) cover: Jack Kirby
"The Secret of the Sorcerer's Box!"(origin) Kirby — 6 pages
"Dragon Seed" (part II) Jack Kirby — 6 "
"The Freezing Sun!" (part III) " " — 6 "
"The Whirling Weaver!" (part IV) " " — 6 "

#7:March-April 1957 (Challengers) cover: Jack Kirby
"Ultivac is Loose!"(part I) Kirby — 6 pages
"A Challenger Must Die!"(part II) " — 6 "
"The Fearless Millions"(part III) " — 6 "
"The Fatal Prediction!"(part IV) " — 6 "

#8:May-June 1957 (the Flash) cover: Infantino
"The Secret of the Empty Box!"* Infantino — 12 pages
"The Coldest Man on Earth!" (Capt.Cold) Infantino — 12 "
"The Race of Wheel and Keel" (not a Flash strip) — 3 "

#9:July-Aug. 1957 (Lois Lane) cover: Al Plastino
"The Girl in Superman's Past"(first adult Lana Lang) Al Plastino — 8 pages
"The New Lois Lane" " " — 8 "
"Mrs.Superman"*(dream sequence) " " — 8 "

#10:Sept.-Oct. 1957 (Lois Lane) cover: Wayne Boring
"The Jilting of Superman" Wayne Boring — 8 pages
"The Sightless Lois Lane" " " — 8 "
"The Forbidden Box from Krypton"* " " — 8 "

#11:Nov.-Dec. 1957 (Challengers) cover: Kirby
"The Day the Earth Blew Up"(part I) Jack Kirby — 7 pages
"The Tyrans" (part II) " " — 6 "
"The Thing that Came Out of the Sea"(part III) Kirby — 6 "
"Just Imagine" Virgil Finlay — 2 "
"One Minute to Doom"(part IV) Kirby — 5 "

#12:Jan.-Feb. 1958 (Challengers) cover: Kirby
"The Menace of the Ancient Vials!"(part I) " — 6 pages
"The Fire Being!"(part II) " — 6 "
"The Demon from the Depths"(part III) " — 6 "
"The Deadly Duplicates"(part IV) " — 6 "

#13:March-April 1958 (the Flash) cover: Infantino
"Around the World in 80 Minutes!"* Infantino — 14 pages
"Master of the Elements!" (Mr.Element) " — 12 "

#14:May-June 1958 (the Flash) cover: Infantino
"Giants of the Time-World!"* Infantino — 13 pages
"The Man Who Changed the Earth!"(Dr.Alchemy) " — 12 "

#15:July-Aug. 1958 (Space Ranger) cover: Bob Brown
"The Great Plutonium Plot"* Bob Brown — 12 pages
"The Robot Planet" " " — 12 "

#16:Sept.-Oct. 1958 (Space Ranger) cover: Brown
"The Secret of the Space Monster" Bob Brown — 12 pages
"The Riddle of the Lost Race"* " " — 12 "

#17:Nov.-Dec. 1958 (Adam Strange "Adv. on Other Worlds") cover:Kane
"Secret of the Eternal City!"(origin) Mike Sekowsky — 15 pages
"The Planet and the Pendulem!"*(costume) " " — 10 "

#18:Jan.-Feb. 1959(Adam Strange"Adv. on Other Worlds") cover:Kane
"Invaders from the Atom Universe!" Mike S-ick-owsky — 15 pages
"The Dozen Dooms of Adam Strange!"* " " — 10 "

#19:March-April 1959 (Adam Strange) cover: Gil Kane
"Challenge of the Star-Hunter" Mike Sekowsky — 13 pages
"Mystery of the Mental Menace"* " " — 12 "

#20:May-June 1959 (Rip Hunter...Time Master) cover:Moriera
"Prisoners of 100 Million B.C."(part I) Ruben Moriera — 9 pages
"The Modern-Day Cavemen"(part II) " " — 7 "
"The Great Beast Stampede"(part III) " " — 8 "

#21:July-Aug. 1959 (Time Master) cover: Mike Sekowsky
"The Secret of the Lost Continent"(part I) Sekowsky — 10 pages
"The Forbidden Island"(part II) " — 8 "
"The Doomed Continent"(part III) " — 7 "

#22:Sept.-Oct. 1959 (Green Lantern) cover: Gil Kane
"SOS Green Lantern!"(origin) Kane — 6 pages
"Secret of the Flaming Spear!" " — 9 "
"Menace of the Runaway Missle!"* " — 10 "

#23:Nov.-Dec. 1959 (Green Lantern) cover: Kane
"Summons from Space!" Gil Kane — 13 pages
"The Invisible Destroyer"* " " — 12 "

#24:Jan.-Feb. 1960 (Green Lantern) cover: Kane
"Secret of the Black Museum!" Gil Kane — 13 pages
"The Creature That Couldn't Die!"* " " — 12 "

#25:March-April 1960 (Time Master) cover: "wash" by Joe Kubert
"Captives of the Midieval Sorcerer"(part I) Kubert — 8 pages
"The Valley of the Monsters"(part II) " — 10 "
"The Sorcerer's Siege"(part III) " — 7 "

#26:May-June 1960 (Time Master) cover: Kubert
"The Aliens from 2,000 B.C."(part I) " — 9 pages
"Escape from the Doomed Village"(part II) " — 8 "
"The War of the Gods"(part III) " — 8 "

#27:July-Aug. 1960 (Sea Devils) cover: "wash" by Heath
"The Golden Monster"(3 parts; origin) Russ Heath — 26 pages

#28:Sept.-Oct. 1960 (Sea Devils) cover: "wash" by Heath
"The Prize Flippers!" Russ Heath — 9 pages
"Undersea Prison!"* (2 parts) " " — 16 "

#29:Nov.-Dec. 1960 (Sea Devils) cover: 'wash" by Heath
"The Last Dive of the Sea Devils!"*(2 parts) Heath 13 pages
"Undersea Scavenger Hunt!" Russ Heath 12 "

#30:Jan.-Feb. 1961 (Aquaman) cover: Fradon
"The Creatures from Atlantis"(part I; origin) Fradon 9 pages
"Prisoner of Atlantis"(part II) Ramona Fradon 9 "
"The Battle of the Sea Creatures"(part III) " 7 "

#31:March-April 1961 (Aquaman) cover: Bob Brown?
"The Sea Beasts from One Billion B.C."(part I) Cardy 9 pages
"The Creature Army"(part II) Nick " 9 "
"The Menace of the Future Fish"(part III) " " 7 "

#32:May-June 1961 (Aquaman) cover: Nick Cardy
"The Creature King of the Sea"(part I) " " 8 pages
"Captives of the Creature Criminal"(part II) " " 9 "
"The Deadly Land Trip"(part III) " " 8 "

#33:July-Aug. 1961 (Aquaman) cover: Bob Brown?
"Prisoners of the Aqua-Planet"(part I) Nick Cardy 6 pages
"The Alien Creature Ambush"(part II) " " 9 "
"King of the Land Creatures"(part III) " " 8 "

#34:Sept.-Oct. 1961 (Atom) cover: Kane & Anderson
"Birth of the Atom!"(origin) Kane & Anderson; (Fox) 10 pages
"Battle of the Tiny Titans!"* " " " 15 "
"Inside the Atom" (text history of the Golden Age Atom)2 "

#35:Nov.-Dec. 1961 (the Atom) cover: Kane & Anderson
"The Dooms from Beyond!"(3 parts) Kane & Anderson 25 pages
"Inside the Atom"(text about Gardner Fox: Atom's writer;
and Gil Kane & Murphy Anderson: artists) 2 "

#36:Jan.-Feb. 1962 (the Atom) cover: Kane & Anderson
"Prisoner in a Test Tube"* Kane & Anderson; Fox 12 pages
"The 'Disappearing Act' Robberies!" Kane & Anderson 13 "
also: 1st letters page with (naturally) a Jerry-Bails letter.

#37:March-April 1962 (the Metal Men) cover: Andru & Esposito
"The Flaming Doom" (I looooovve the Metal Men!) " " 25 pages

#38:May-June 1962 (the Metal Men) cover: Andru & Esposito
"The Nightmare Menace!" Andy & Espy 26 pages

#39:July-Aug. 1962 (the Metal Men) cover: Andru & Esposito
"The Deathless Doom!" (Chemo) Andru & Esposito 26 pages

#40:Sept.-Oct. 1962 (the Metal Men) cover: Andru & Esposito
"The Day the Metal Men Melted!" (Chemo returns)" " 25 pages

#41:Nov.-Dec. 1962 (Tommy Tomorrow) cover:Lee Elias
"Frame-Up at Planeteer Academy"(part I) " " 13 pages
"The Criminal Who Couldn't Die"(part II) " " 12 "

#42:Jan.-Feb. 1963 (Tommy Tomorrow) cover: Lee Elias
"The Brain Robbers of Satellite X"(part I) " " 8 pages
"Masters of the Asteroid Brain"(part II) " " 5 "
"The Doom Factory"(part III) " " 12 "

#43:March-April 1963 (Dr. No movie adaption) cover: ?
"Dr. No" (a unique D.C. venture; no ads; machined lettering)
art: "N.Nodell" 32 pages

#44:May-June 1963 (Tommy Tomorrow) cover: Lee Elias
"Tommy Tomorrow -- Wanted For Treason"(part I)" " 9 pages
"The Fantastic Dr. Klik"(part II) " " 7 "
"The Man Who Would Destroy Mars"(part III) " " 9 "

#45:July-Aug. 1963 (Sgt.Rock; I never could figure this out --
Sgt.Rock already HAS his own comic!)cover: Heath
"Sergeants Aren't Born--!"(4 parts) Joe Kubert 25 pages

#46:Sept.-Oct. 1963 (Tommy Tomorrow) cover: Lee Elias
"Mission to Disaster"(part I) " " 6 pages
"The Plot to Kill a Solar System"(part II) " " 7 "
"The Palace of Peril"(part III) " " 12 "

#47:Nov.-Dec. 1963 (Tommy Tomorrow) cover: Lee Elias
"Doomsday for Planet Earth"(part I) " " 6 pages
"Nine Worlds Gone Mad"(part II) " " 11 "
"Threading the Planetary Needle"(part III) " " 8 "

#48:Jan.-Feb. 1964 (Cave Carson) cover: Lee Elias
"Killers of the Dead-End Maze"(3 parts) " " 25 pages

#49:March-April 1964 (Cave Carson) cover:Lee Elias
"The Fury of the Fiery Avenger"(3 parts) " " 25 pages

#50:May-June 1964 (I--Spy; King Faraday reprints)
cover: Infantino & Anderson
"Spy Train" (reprint) 12 pages
"Hangman's House!" " 12 "
plus a new 4 page introduction by Infantino & Anderson.

Next issue: index to "Showcase" #51-93.

ART FLEMING -- New York, N.Y.
YOUR FINAL JEOPARDY ANSWER IS:
(flip) "THE ISSUE IN WHICH THE SIGNAL WATCH THAT WENT 'EN-BE-ZEEEEE, EN-BE-ZEEEEEE' WAS FIRST INTRODUCED."

And so, as Louisville sinks slowly into the sunset, we once again bid a fond farewell to Keno Don Rosa and his slowly-sinking Information Center. Till we meet again, send all questions & stamps, answers, etc. to:

Don Rosa ; 7410 Woodhill Valley Rd.; Louisville, Ky.; 40222

Trivia Dept.: The first (and so far, only) correct answer to last issue's rather intriguing question came from F.W.Marshall! Superman first learned who he is, where he came from, and why he is so powerful in "Superman"#61(Nov.-Dec.,1949) in the story "Superman Returns to Krypton", the first tale of Kryptonite! In the story, Superman travels back in time to learn the origin of this mysterious Kryptonite (it was red & jewel-like in those days) that weakens him so. He witnesses Jor-El & Lara placing an infant in a rocket, the destruction of Krypton, the flight of Kal-El, and the final discovery of the baby by Ma & Pa Kent; only then does Superman realize what he has been observing; the panel I've reproduced above has a quality of true drama to a Superman fan (like myself)! Wow! Golly! Heavy-duty!!!

NOW I UNDERSTAND WHY I'M DIFFERENT FROM EARTHMEN! I'M NOT REALLY FROM EARTH AT ALL—I'M FROM ANOTHER PLANET—THE PLANET JOR-EL CALLED KRYPTON!!
SO AT LAST, AFTER ALL THESE YEARS, SUPERMAN IS AT LAST AWARE OF HIS BIRTHPLACE, AND WHY HE IS THE STRONGEST MAN ON EARTH.

Now for this issue's "connoisseur Trivia question"...it concerns everybody's favorite movie - that which my column's mast-head was a slight "take-off" of this time around. Aside from seeing the movie itself, I know of one single other source from which the answer might be derived; usually I try to ask Trivia questions that are unanswerable except for a first-hand observation of the subject. But this'n's always been one of my favorite pieces of Trivia and I can't resist:

* In 1868 a defaulting boarder left to Mary *
* Kane the deed to a supposedly worthless mine *
* shaft...the Colorado Lode, that made Charles *
* Foster Kane the world's 6th richest man. *
* What was the full name of the boarder? *

See you next time...

Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 314 Cadima, Coral Gables, Florida 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

VAULT OF HORROR #26 (EC REPRINT #7) - $1.00 each plus 25¢ postage - 36 pages - 7 X 10 full color reprints - published by
SHOCK SUSPENSTORIES #6 (EC REPRINT #8) East Coast Comix, P.O. Box 21364, San Jose, Ca. 95151 (Available from the SFCA for $1.25)

For their seventh and eighth reprints, East Coast has selected two typical issues from the early part of E.C.'s peak period. Personally, I feel that they are right to select issues partly at random rather than picking only great issues; in this fashion, they present a good cross section of the E.C. experience. East Coast is doing a good job on these reprints, even though they are forced to use the smaller modern printing format for them. Reproduction is about 95% as good as the originals. They are still omitting the text stories and (in VOH #26) the letter pages; both decisions, I deplore. I'll rate the contents separately below, but the job being done by East Coast deserves a

RATING 9

VoH #26 starts with an uninspired tale of two lovers trapped in a snow-bound cabin; in the E.C. tradition, they happen to be a vampire and a ghoul. Craig's art on the story ("TWO OF A KIND"), while competent, is below his best. "GRAFT IN CONCRETE!" is a predictable "walking corpse" story; but the art is vintage Davis, and that means very fine. The third story, "HALF-WAY HORRIBLE!" has a better plot; art is by Sid Check. Check was of the Wood-Orlando school, but never drew as well as Wood; he did only four stories for E.C. The best story of this issue is "HOOK, LINE, AND STINKER!", with art by Ingels. While a good story, the plot is not outstanding, being a combination of two E.C. house favorites: Eternal Triangle and Poetic Justice. The art is solid Ingels and well matches the story. In summary, this is a good, but not exceptional, issue of Vault of Horror, and we give it

RATING 7

SS #6 completed the first year of this title. Originally conceived as a sampler title at E.C., Shock SuspenStories featured in its first issue stories of war, s-f, crime, and horror. From the second issue on, the war suspenstory was replaced with the "shock" story. Generally, these were "message" stories on the themes of bigotry or mob violence or both. Somer were great; some, alas, were trite. Eventually, E.C. mined out this vein, and Shock Suspenstories became virtually indistinguishable from Crime Suspenstories for the final year of the title. In SS #6, the shock story is the second, "UNDER COVER!", very well drawn by Wood. The cover is based on the story, is also by Wood, and is one of his best. Plot-wise, the story is a little better than the average for the genre. The lead story of the issue is the crime story, "DEAD RIGHT!", drawn by Kamen. The story is both well written and well drawn. Weakest story of the issue is the third, the s-f entry, drawn by Orlando: "NOT SO TOUGH!" The plot is flat, of the Ironic Twist of Fate type; the art is a good bit below Orlando's best. The final story, "SUGAR 'N SPICE 'N...", is the horror story and is drawn by Ingels. This was Ingels last appearance in this title, and it is a whopping success. The story, especially the last panel, is a delight to the old E.C. fan; the art, while less moody than some of Ingels, matches the story beautifully. In summary, this is one of the better issues of Shock SuspenStories; but there are better to come.

RATING 9 / J.B. CLIFFORD, JR.

CINEMA TOUR DE FORCE - $1.00 - 32 pages, tabloid on newsprint - Extravaganza Publications, P.O. Box 87519, College Park, Ga. 30337

Although this is apparently only a one shot, it is a very worthwhile endeavor which deserves encore after encore. It has features which match the best of CINEFANTASTIQUE and PHOTON, although not all are this solid.

The first feature is a five page interview with George Pal in which he comments in detail on each and every one of his films. The article is arranged so that the film title is given and Pal's comments on the film follow it. There are stills from most of the films as well as of Pal himself. It is, I feel, probably the best feature on Pal one could ever hope to see.

"MGM, THE END OF AN ERA" by Jim Whaley covers the history of this studio which has recently all but abandoned the production of theatrical films. It is detailed and interesting and includes several classic photos.

The three page review of MAGNUM FORCE is over long as it unnecessarily recounts the entire storyline of a film that is not distinctive enough to deserve the space as it is just a typical, cliche' ridden Clint Eastwood film; the kind of film he seemed doomed to be typecast in until his excellent and mold breaking THUNDERBOLT AND LIGHTFOOT.

Four pages are deservedly given to a review of THE GOLDEN VOYAGE OF SINBAD. The article covers production information as well as presenting many stills of cast and creatures.

A massive thirteen pages is devoted to THE BEAST COMETH by Larry Richardson. This is a complete film book on THE BEAST FROM 20,000 FATHOMS. The first seven pages is detailed and important production information while the last six pages recount the plot. And remember, these are tabloid pages! There's many, many stills here.

The front cover is a scene of Clint Eastwood from MAGNUM FORCE and the back cover is a publicity photo of Weena and a Morlock from THE TIME MACHINE (it's a rather commonly used still).

This is really a fine issue as a lot of useful information is presented as opposed to THE MONSTER TIMES which does filmbooks which merely consist of a bunch of stills and a retelling of the plot. CINEMA TOUR DE FORCE is a film zine that, like most of the amateur film zines, is done better than the prozines.

RATING 9 / JAMES VAN HISE

TWO-FISTED TALES #34 (EC REPRINT #9) - $1.00 + 25¢ postage - 36 pages - 7 X 10 full color reprint - Published by East Coast Comix, Box 21364, San Jose, Ca. 95151

This is the first EC war comic to appear in the East Coast reprint series. These days, serious comic collectors tend to ignore war comics. East Coast has recognized this fact and, for commercial reasons, deferred to it until now. But they have no intention of ignoring these comics, feeling that all EC's are worth reprinting. The future frequency with which war comic reprints will appear will depend to a large degree upon how this one is received.

It should be received very well. When extended to EC, this modern distaste for war comics is foolish. Personally, I feel that EC's war titles were second only to the s-f titles in overall quality. They were virtually unique among war comics in accuracy, art quality, realism, and morality. Most publishers issued story after story in which the good guys wasted eleventeen zillion gooks with negligible effort; EC did not--they concentrated upon war as an experience of great triumphs and great tragedies, great glories and great horrors. Indeed, at the 1972 EC-con, several fans were insistent that Kurtzman and crew were, by concious design, publishing anti-war comics. Kurtzman was equally insistent that he had no such motives--he was simply trying to tell stories as well as he could.

TFT #34 is not a fully representative issue. Kurtzman was recuperating from yellow jaundice when the issue was prepared, so the artists wrote two of the stories and Kurtzman's assistant (Jerry DeFuccio) wrote a third. On the other hand, this is a fine issue in that the wide variety of subjects covered in these books is amply represented.

The lead story ("BETSY!", written and drawn by Jack Davis) is not even a war story; it is a western. (Actually TFT started as a general adventure magazine and never lost that aspect entirely.) Davis did his usual fine job (Russ Cochran has selected this story for his latest portfolio, by the way); western fans will delight in seeing Gary Cooper drawn as the town sheriff. The second story ("TRIAL BY ARMS!", written and drawn by Wally Wood) is set in medieval England. Again, this is a fine job both in script and art. The third story ("EN CRAPAUDINE!", written by DeFuccio and drawn by Johnny Severin) is not as good as the first two, but is still a competent job. The final story ("GUYNEMER!", written by Kurtzman and drawn by George Evans) covers some of the career of one of France's greatest World War I aces. Evans has always been fascinated by early aviation, and the art is, as usual for this type of story, excellent. Davis drew an excellent cover based on this story.

For the second time in a row, East Coast has included the original page (good!); they have again dropped the text story (bad!). Instead of a biography, this issue features a reprint of a house ad from 1952 (great!). The back cover again features a single panel (from "BETSY!") blown up to original art size; this practice I like more and more.

In summary, this is one of EC's great ones; there are greater still to come.

RATING 9 / J.B. CLIFFORD, JR.

CPL #8 - 50¢ - 40 pages, 5 1/2 X 8 1/2 - Published by CPL Gang Publications, 4010 Mallway Drive, Apt. A, Indpls., Ind. 46236

CPL #7 had a certain atmosphere about it, a certain polish that made it an excellent issue. It had excellent artwork, enjoyable and interesting articles, and a sharp, clean layout as well.

But I'm sorry to have to report that for some odd reason, this issue seems to lack that certain polish. Now, I'm not saying its a bad issue, far from it. Its just that this issue doesn't meep up quality-wise to the last one.

The artwork is probably the main part of the book that's lacking. While there are a couple of nice pieces, mainly those by Steve Fabian and John Byrne. There's also one nice drawing of Charlton's E-Man by Joe Staton and

Duffy Vohland.

Most all of the articles are fun and enjoyable to read. One in particular is a piece by Paty entitled "WOMEN IN COMICS". It tells of the fact that very, very few women ever reach the ranks of creative producers at either National or Marvel. Paty also talks of the time when she was assigned to do the artwork for CAT #3, and the hassles and mix-ups that occurred.

Again, while this issue may not be as good as the last, it certainly beats a lot of the other zines that have been coming out lately.

RATING 7 / MARK BURBEY

SPECIAL EDITION SERIES 2 [THE RAY & BLACK CONDOR BY LOUIS K. FINE AND OTHER ARTISTS] = $14.95 - 320 pages,10 pages in full color - Published by Alan Light, RR 1 Box 297, E. Moline, Ill. 61244

I gave a very glowing review to Alan first SPECIAL EDITION SERIES because it deserved it. It was a very nicely packaged item with very good reproduction throughout. Thus when Alan told me he planned this for the second volume I was ecstatic. It was like a dream was coming true. But when dreams fall, as they did here, they crash hard and this volume is a crushing disappointment.

It starts off well with full color front and back covers that are well chosen and reproduced. The front cover is The Black Condor by Lou Fine while the back cover is a splash page of The Ray by Reed Crandall (the "other artists" mentioned in the title as several interior stories are by Reed as well).

The book is still interesting when it's first openned as it has a good introduction written by Jim Steranko.

Then we get to the stories. They begin with the very first Black Condor story from CRACK #1 and although the reproduction on that first page isn't bad the rest of the book has reproduction that is pretty miserable. There are occasional pages which are good and sometimes even a bad page might have one good panel, but overall it's a mass of faded pages that look like they were xeroxed. If this were Alan's first attempt at reproducing color comics in black & white it might be excused, but Alan has done over a dozen Flashbacks and there's just no excuse for him not having gotten the knack of it yet as he has shown he can do it in some of the recent Flashbacks and especially in the first SPECIAL EDITION SERIES. Granted, there are some good pages in panels in here but they are overshadowed by the poorly reproduced pages to too large a degree. Most of the poor reproduction falls in the Black Condor strips as most of the Ray stories hold up, although even through here there's some bad spots.

The real disappointment though, eclipsing the generally bad black & white repro, is the choice of the strip reproduced in color. They chose a Ray strip by Lou Fine which is probably the poorest work by Fine I have ever seen. The color on the strip is good but the strip chosen is bad. The weakest work I've seen by Lou Fine has been on The Ray as he did much finer work on the Black Condor. His art on this Ray strip looks rushed and his figures are very elongated, making them look very sloppily done. Although there's some interesting background work in the strip, it is by no means a good example of Lou Fine's artistry, certainly not good enough to do in full color!

There are just too many errors in judgment in this book. Too many things were allowed to get by when they should have been caught and corrected. This book is nowhere near the supreme achievement it could and should have been.

RATING 5 / JAMES VAN HISE

BURROUGHS BULLETIN #34 - $2.00 - 16 pages, 3 in color - Distributed to members of the BURROUGHS BIBLIOPHILES, membership $15 annually - Published by Vern Coriell, 6657 Locust, Kansas City, Mo.64131

Are you a Burroughs-freak? No, I don't mean a Burroughs-fan; I am a fan, having read all of the readily available works, many several times. I mean a real Burroughs-freak. If you are, you will want the BURROUGHS BULLETIN, published by and for the assembled Burroughs-freaks of the world.

Even if you are merely a fan, or even a non-fan, you will probably want this particular issue. It features a color cover and a two page color strip by Richard Corben; the cover is merely good, but the story is beautiful. Still. $2.00 for three pages of Corben is a mite steep, so let's look at the rest of the 'zine.

The next best article is by John Pocsik; it is a review of Burroughs adaptations in the comics--apparently a continuing feature. KORAK #52-#56 are covered in this issue, with several reprinted covers and a reprinted Kaluta page. The review is pretty good, that is to say, it made me regret missing these comics.

There is a poem, or rather, a song text, "BATTLE SONG OF THE TORQUASIAN WARRIORS" by J.G. Huckenphaler, with a small illustration, also by JGH. Both are fair to fairly good. The page caused me a double take, because I went to school one year with this guy; it has to be him, for how many J.G. Huckenpahler's are there? At the time he could give from memory every reigning monarch and pope in history, a talent which left me unimpressed.

Clyde Caldwell contributed a drawing of a MOON MAID character (those half-centaur beasties, you recall); it is about average for fan art.

The rest of the issue is devoted to text articles of the "pseudo-scholarly research" type. This can be great fun and entertaining when done by someone of genius, such as Philip Jose' Farmer. Here, they are only mildly interesting. Allan Howard writes on policemen in the works of ERB; David Cantrell links genealogically two minor characters from THE LAD AND THE LION and TARZAN AND THE CASTAWAYS. Ann Enybudiels (a pseudonym?) contributes a wrap-up chapter for THUVIA, MAID OF MARS, which book left more loose ends dangling than usual for an ERB book.

Rating this one is tough. If you are a real ERB-freak, you will enjoy it, and think it worth an "8". If you aren't, and there were no Corben strip, you might call it a "4". All things considered, let's give it (considering the steep price)

RATING 6 / J.B. CLIFFORD, JR.

SPECIAL VISUAL EFFECTS CREATED BY RAY HARRYHAUSEN #4 - $1.50 - 92 pages - Published by Talos Publications, 3030 Ellen Street, Irving, Texas 75062 (Available from the SFCA for $2.00)

There are several film fanzines published, but two stand head and shoulders above all the rest. They are CINEFANTASTIQUE and SPECIAL VISUAL EFFECTS CREATED BY RAY HARRYHAUSEN (FXRH, for short). The magazine is devoted to the work of special effects artist Ray Harryhausen, but it also covers the work of other stop-motion animators such as Willis O'Brien, Jim Danforth and David Allen.

This issue has so many features that I don't know where to begin! The front cover is a beautiful piece of art by Mike Presley of a Pteradactyl with a bell tied to its leg like a Falcon; it's even perched on a man's gloved hand. It's quite clever and the art is so fine that it is photographically realistic. The back cover is of Harryhausen's model of the skeleton he's animated. The inside front and inside back cover are comprised of full color stills from THE GOLDEN VOYAGE OF SINBAD, and they are beautiful.

The lead article is the conclusion of an interview conducted with Harryhausen and Charles Schneer (his producer) that was begun last issue. It runs twelve pages and includes many stills, behind the scenes photos and preproduction drawings by Harryhausen. The interview itself is excellent as they tell much about the making of Ray's films. These twelve pages are fascinating, and yet they are only the beginning.

"Ray Harryhausen's Aerial Brace Creations" spans ten pages and covers in depth this facet of special effects, even including a basic diagram of the brace itself. There are numerous stills of the special effects employing this technique, making it a remarkably detailed piece.

"The Public Harryhausen" is a one page transcription of an interview conducted with Ray on a BBC TV show. It includes a photo of Ray holding his Gwangi model.

"Charles Schneer...Speaks His Mind" is a three page article/interview on the making of THE GOLDEN VOYAGE OF SINBAD.

"The Golden Voyage of Sinbad" is an article on this latest of Harryhausen's films and covers it well in the eight pages. There's 24 stills from the film and several behind the scenes photos of drawings and of Harryhausen at work.

The eight page "Interview with Kerwin Mathews" has many stills as well as a great deal of information on the two Harryhausen films that Mathews starred in. It's a candid interview which tells the reader a lot.

"I Was A Teenage Harryhausen" is an excellent article on Harryhausen's amateur stop-motion films which were done prior to his professional work. It includes twenty frame blow-ups so that fans can see what Ray's earliest work was like. It's an especially fine piece for Harryhausen historians.

"The Comparison Test" by Sam Calvin is a twenty page discussion (jam packed with stills and behind the scenes pics) of the special effects work of Harryhausen, O'Brien, Danforth and Allen, including comparisons of the models constructed for these men by such people as Marcel Delgado (who built the King Kong models, and others). It is a fascinating subjective as well as technically informative article.

The balance of the issue has book reviews, letters and ads for other film oriented publications and items.

I'd say this issue is spectacular and exciting, but those superlatives are too tame for this mammoth and marvelous endeavor.

RATING 10 / JAMES VAN HISE

GRAPHIC STORY MAGAZINE #16 - $1.50 - 52 pages - Published by Bill Spicer, 329 N. Avenue 66, Los Angeles, Ca. 90042

This is one hell of a fanzine. The price boost from #15 (reviewed in RB&CC #107) is partly offset by the increase in pages from 36 to 52. And there is not a wasted space anywhere in those 52 pages.

As with previous issues, the emphasis is on an interview with an ex-comic artist; this time Howard Nostrand is profiled and interviewed; interview is by Bhob Stewart, who did a fine job on it, including exhaustive footnotes. My knowledge of comic book artists is, apparently, less than complete, because until reading GSM #15, I had never heard of Howard Nostrand. This is an omission that was pleasantly rectified by this interview, which includes several examples (including two complete stories) from his work for Harvey. Nostrand drew a nice cover for the fanzine as well.

The letter column is a long one, and the letters range from complaints to praises, thoughtful comments and weird ones--but all are interesting.

Three strips fill out the issue. The first is "THE WISHING WORLD" written by Mark Evanier and illustrated by John Pound, an occasional underground artist of polished talent. Subject is a parody of the EC-freak, with a "Twilight Zone" format. The strip is pretty good, but I didn't warm to the subject, being myself an EC-freak. Maybe I was uncomfortable with it.

The second strip is a Basil Wolverton "BESERK BURK". I don't know if this is a previously published work or not, but it is apparently from his late-'40's period of Marvel humor work. It isn't a masterwork, unless you are a complete Wolverton-weirdo, but it is certainly worth the time spent reading it.

The final strip is by Metzger. As is often the case with his work, Metzger draws the strip without any words. It is a combination of the themes of "Lost in the Microcosm" and "Dream of Doom" from Weird Science #12 (1950). That is, a trip into ever smaller worlds which doubles back onto itself. Visually, it is good, but it is (at 11 pages) overlong.

If there is a flaw in GSM #16, it is the virtually complete absence of editorial personality. Too many fanzines are infused ad nauseum with the editor's words, but GSM #16 could use a few. I would like to know the source of the Wolverton strip, for example, and the inspiration of the Metzger work. The Pound strip is explained somewhat, but only in the letter column by the author himself. Comments on the future would be welcome, as well. True, the 'zine stands well by itself and needs no explanations or excuses; but I am a bit lazy at times and would appreciate a few editorial explanations.

RATING 10 / J.B. CLIFFORD, JR.

JOHN CARTER
=
TARS TARKAS
from
A PRINCESS of MARS

AGE OF QUALITY

JAMES VAN HISE

The Quality Comic Group was easily the highest calibre comic book publisher in the Golden Age of comics [1938-45]. Although the characters they featured were not as well known as Fawcett's or National's became, they were far more consistent, being produced by such luminaries as Will Eisner, Jack Cole, Reed Crandall and Lou Fine. Occasionally this column will appear and focus on a specific issue, reviewing it in detail and demonstrating just why Quality Comics were more than deserving of the title.

This issue we cover NATIONAL COMICS #13, July, 1941.

The issue's lead feature is Uncle Sam who appears on a very nice front cover drawn by Lou Fine. Inside the nine page Uncle Sam strip is drawn by Will Eisner. This is easily one of the finest strips that Eisner drew in the forties. The art is exquisite, not a weak panel in the entire nine pages. The art is very tight and crisp, full of richness and detail. Eisner's drawing here is more of a Lou Fine approach (an artist Eisner was very much influenced by) as it is more polished and intricate than the somewhat simpler and more direct storytelling approach he would adopt in later Spirit stories. Eisner's use of shadow and cinematic technique aboud. Fine examples of this are panel one on page two , panel four and panel seven on the same page. The coloration on the story is such that everything is done in bright colors, even the slums and dilapidated buildings are done in cheerful yellows and reds, and they never run together in that a red structure is never up against another red structure, it's always yellow or something. It's the most beautiful use of color I've ever seen in a comic, and all the prime Quality comics are like this! The story is simple without being simple minded as it merely involves another town whose male population is forced to work in a mine run by crooks...until Uncle Sam steps in.

Next is a six-pager, "Sally O'Neil Policewoman" by Frank Kearns which adequate (but no where near as bad as 99% of the other companies supporting features at that time) as it is just a typical cops-and-robbers with the only difference being that the lead character is female.

"Kid Patrol" by Dan Wilson is five pages long and is a very well drawn take-off on kid gangs who abounded in comics and films at that time. It concerns little Suzy, the only girl member of the Kid Patrol who wins a free trip in a big airplane. The whole gang goes and gets into deep, yet laughable, trouble on a desert island.

Another five-pager is "Prop Powers" by Lynn Byrd. It's a well drawn espionage story which climaxes in a nicely rendered aerial battle with the enemy agents.

This is followed by six pages of cartoon fillers, but it's nothing special and rather forgetable.

The six pages of "Quicksilver" by Jack Cole is something else again though. It is Cole at his best as Quicksilver, "The laughing Robin Hood", foils crooks in one panel after another, all of it in the satirical vein which is the mark of Jack Cole. Not really a humor strip and yet not a dead serious strip either, all of it is the stuff of which Cole's popular Plastic Man is made. The masked Quicksilver, replete in skin tight garb, bounds from one panel to another, disposing of crooks amid clever lines and sight gags. It's a little known strip but it's a real treat.

"Jack and Jill" concerns a husband and wife detective team who crack an arson-for-hire ring. It spans only four pages but it's well drawn and makes for a good supporting feature.

The one page strip "Cyclone Cupid" by Gill Fox is a humorous strip about Cupid turning to crime fighting "like the guys in th' comics!". It's an interesting reflection of the times as he says he doesn't like strikes and picketing so he goes after Union racketeers, only to wind up on strike himself in the end.

"Wonder Boy" by Jerry Maxwell is a superpowerful boy dressed in red tights, a blue short and has a yellow star on his chest. It is very well drawn and the adventure packed into its alloted five pages has him joining an expedition to the Peruvian jungles of South America. He tramps through swamps infested with huge snakes and crocodiles, with which he does battle. He even manages to find a lost city. The strip is great fun and was far too good to have been only a supporting feature. The coloration on it is very fine and the splash panel of Wonder Boy battling crocodiles in the swamp captures all the wonder that infused the best of the Golden Age super heroes.

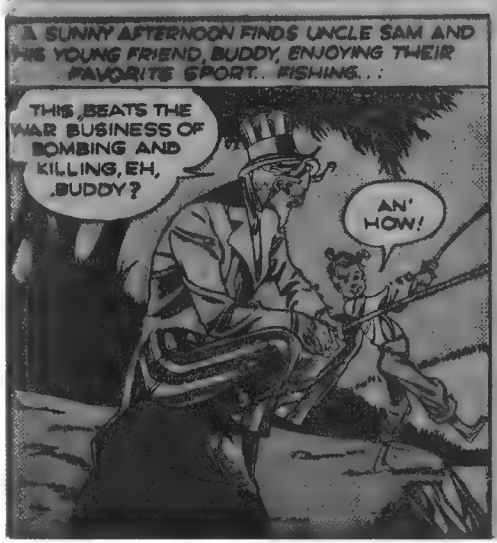
"Pen Miller Cartoonist Detective" is a four page quickie, adequately drawn, which concerns pickpockets this time. There's a real funny panel on the first page where Pen Miller, upon discovering that his wallet has been lifted, exclaims, "Judas! My Wallet's Been Snitched!" (sic). Even more strange than that is the one where Pen is cornered by the crook and he thinks to himself, "Drat it! I have to take him in alive!". The strip is what is known as inadvertantly entertaining.

"Paul Bunyan" is also only a four pager but with excellent art by Lou Fine (although unsigned) one is brought to a screeching halt upon seeing it. The art is very tight, and for such a really third rate strip Fine a lot of work into it. The story concerns Indians who start a forest fire in a logging region to send game to their forests for them to hunt. Paul isn't having any and promptly overturns their canoe and lets them drown. He then extinguishes the fire and foils other Indians who try to start it back up. Why the Indians were driven to such desperate measures is never explored, rather they are portrayed as villains and the simple minded Paul Bunyan foils them (perhaps dooming an entire tribe to starvation? Who knows). Paul Bunyan and his "Tall Timber Tales" were regular features.

The final strip, "Merlin The Magician" is six pages of a feature that had a lot of potential but which, due to the art, just comes across as odd. Fred Guardineer seems to have drawn it and although it's adequate and even interesting on the people, the backgrounds are bland and the giant spider which descends ily on the trapped Merlin is so absurd and cartoony in appearance that it's rediculous. Merlin turning himself into a giant Mickey Finn to knock the spider out doesn't help uplift the scene either, especially when we see the giant spider grinning over the huge wine glass. The entire scene, not to mention the strip, is transmographied by that bit. Not even Winston Churchill's appearance in the last panel can save it. But thankfully the rest of the strips in the issue are far better.

And thus it ends. NATIONAL COMICS #13, an issue which is really a treat as not many have Will Eisner, Jack Cole and Lou Fine!

UNCLE SAM
BY WILLIAM B. EISNER


A SUNNY AFTERNOON FINDS UNCLE SAM AND HIS YOUNG FRIEND, BUDDY, ENJOYING THEIR FAVORITE SPORT.. FISHING..:
THIS BEATS THE WAR BUSINESS OF BOMBING AND KILLING, EH, BUDDY?
AN' HOW!

MANY FOLKS AROUND HERE HAD ANCESTORS WHO FOUGHT IN THE REVOLUTIONARY WAR!

AS THEY ENTER A RUN-DOWN STREET
HEY, UNCLE SAM... I WONDER WHY THERE'S NO MEN IN THIS TOWN?

THAT'S FUNNY.. THE WOMEN AND CHILDREN RAN INSIDE AS WE APPROACHED...
THEY SEEM T'BE AFRAID OF SOMETHIN'!
HMM.. BUDDY, I THINK WE'LL LOOK INTO THIS!
UNCLE SAM PUTS HIS HEAD INSIDE THE VILLAGE GROCER'S DOOR AND ADDRESSES THE PROPRIETOR..
FRIEND, WHERE ARE ALL THE MENFOLK TODAY?
UH... I DUNNO.. W-WHO ARE YOU T'ASK THAT... HUH?
WHILE BUDDY TRIES TO MAKE FRIENDS WITH A SHY, SUFFERING BOY..
WHAT'S YOUR NAME?
HUH?? W-WHY D'YA..
LOOK.. WHAT'S GOIN' ON AROUND HERE.. WHERE'RE THE MEN..?
AS THE BOY BLURTS OUT AN ANSWER A HAND JERKS HIM TO HIS FEET..
THE MEN ARE ALL KIDNAPPED.. AND FORCED TO WORK IN MOUNT BORGIE MINE.. HELP!
SHUT UP!

THE QUAKING BOY IS HELD IN THE IRON GRASP OF THE ANGRY STOREKEEPER
SO! YA'LL BLAB YER MOUTH OFF, EH?
YES AND YOU WON'T HURT HIM!! HOW D'YOU LIKE THAT?
UNCLE SAM! THE BOY TOLD ME THAT THE MEN ARE KIDNAPERS!
WHAT?
...BUT THEY'RE PEOPLE TWORK IN THE VOLNT BORDS MINE!
FINE!! I AND THIS FELLA WILL SHOWN US WHERE IT IS!
AN' YA'LL LET ME GO IF I SHOW YA? WELL ALRIGHT! I'LL LEAD TH' WAY!
AND NO TRICKS
THERE'S NO TELLIN' WHATTUL HAPPEN TWO FER SHOWIN' YA THIS SECRET PLACE!
THAT'S TAKE TO WHAT I'LL DO TO YOU IF YOU DON'T!
THE STOREKEEPER IS SLIGHTLY AHEAD OF SAM AND BUDDY WHEN...
HEH! A GOOD BLIND AND THIS BOULDER'LL FALL IN THE END FER THEM!
UNCLE SAM! LOOK OUT!
SO I SEE!

HE'S A MIGHTY POOR BOWLER!
YA ESCAPED, HUH? I DIDN'T HAVE TIME TO WARN YA!
YOU DON'T WARN PEOPLE YOU WANT TO KILL!
GREAT DAY!! I SURE HOPE Y'DON'T THINK I TRIED T'KILL YA?
STOP THE COMEDY AND SAVE THE CROCODILE TEARS... MOVE ALONG!
NICE COUNTRY WE HAVE HERE, AIN'T IT?... TOO BAD SO MANY MEN LEAVE IT T'WORK ELSEWHERE...
YES... IN SLAVE MINES AND SUCH!
THIS STREAM HERE.. SO Y'DON'T THINK I'LL RUN AWAY, YOU GO ACROSS THE LOG-SPAN FIRST?
WELL, OKAY!
HEH! NOW, IN YA GO!! AN' YA MIGHT MEET A FRIEND OR TWO IN THERE!
WHY YOU...
OOPH!
BUT THE MAN DOESN'T KNOW UNCLE SAM
WHOA!! YOU COME DOWN TOO!... KEEP US COMPANY!
SCREAMING MADLY, THE STOCKKEEPER HOLDS A DEATH-GRIP ON SAM.
IT'S QUICKSAND! WE'RE DONE FOR! HELP! HELP ME!
HERE, BUD!... I'LL GET YOU
BUT THE GREAT PATRIOT WHO NEVER KNOWS FEAR, NOW TREMBLES SICKLY... AN UGLY ALLIGATOR'S HEAD BREAKS WATER NEAR THE RAFT...

BUT BEFORE THE SLIMY MONSTER CAN GLIDE TO BUDDY, UNCLE SAM FORCES A HEAVY STICK UPRIGHT INTO THE UGLY JAWS, KEEPING THEM OPEN.
WHILE HE CHEWS ON THAT TOOTH-PICK I CAN GET BUDDY OUT OF HERE!
THERE MY BUCKO. YOU'RE HIGH AND DRY!
T-THANKS, UNCLE SAM!
SAVE ME! SAVE ME!! I-I'M GOING DOWN! OHHHH!
THE GREAT AMERICAN BULL'S FROM THE DEATH-MINE, THE MAN WHO TWICE MADE ATTEMPTS ON HIS LIFE...
I'D DO AS MUCH FOR A DOG I GUESS!
Y-YOU SAVED MY LIFE, SO...
PLEASE... I WARN YOU... DON'T GO TO THE MINE!
..TURN BACK BEFORE IT'S TOO LATE!
NO!! THIS JOB MUST BE DONE! LET'S GO!
WELL.. HERE WE ARE! THE MINE ENTRANCE IS DOWN THERE!
WOW! THIS PLACE LOOKS TO BE AS STRONG AS A FORT.. THIS WON'T BE EASY!
GEE!
SUDDENLY THE STOREKEEPER - GUIDE ALERTS AND...
I ASKED YOU NOT TO COME!! NOW, YOU MARCH IN THERE AS MY PRISONER!

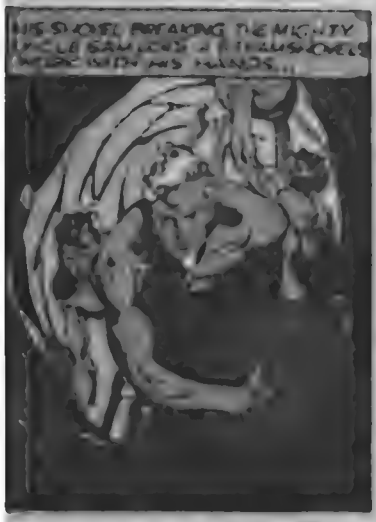
SULLEN GUARDS VIEW THE ODD APPROACHING TRIO...
YEAH.. THIS NOSEY GUY'LL BE GOOD AN' STRONG FER TH' MINE.. I COULDN'T BUMP 'IM OFF WITHOUT USIN' MY GUN!
HOW D'YOU KNOW THE GUN CAN DO IT?
WHAT'S TH' MATTER WITH YOU JOININ' TH' CHAIN GANG?!
NOOO!! NOT ME!.. I'M YER PAL.. I BROUGHT YA THAT GUY!
NOW.. NOW... YOU WOULDN'T WANTA BE LEAVIN' YER FRIENDS, WE'LL JUS' PUT THE JEWELRY ON YA!
THAT FUNNY GUY WITH TH' TOP HAT KNOWS HOW T' TAKE IT.. GRINNIN' ALL TH' TIME.. LIKE IT WAS ALL A JOKE...
SEE, BUDDY? THAT RASCAL WOULD ENSLAVE US.. AND NOW HE'S A VICTIM TOO... THAT'S THE WAY IT ALWAYS IS... BUT DON'T WORRY!
THE LITTLE GROUP JOINS OTHER VICTIMS... WHILE THE FOREMAN GOES TO ANOTHER SECTION OF THE MINE
MEN!! DON'T BE SLAVES FOR THESE BRUTES! YOU'RE AMERICANS..
WHAT CAN WE DO?
THEY'LL SHOOT US!
THE FOREMAN RETURNS...
SAY!! WHAT'S GOIN' ON... A CONVENTION?!! WE'LL SEE IF TH' SPEECH-MAKER KIN WORK LIKE HE TALKS!! HEY, KID!! COME HERE!!

TONY.. I'M TAKIN' THIS KID BACK T'THE SURFACE... ANY FUSS HERE AN' I'LL FLOOD THE MINE!
THE CHAINED STOREKEEPER NOW ACTS AS UNCLE SAM'S GUARD
C'MON!! YA GOTTA LOAD FOUR CARS!!
HA!! THAT SHOULD TAKE ABOUT FOUR MINUTES!!
THE AMAZING SAM STARTS A STEADY FLOW OF ROCK INTO THE CARS...
NOW, MR. GUARD... THE CARS ARE LOADED, SO I'LL START ON YOU!
S-STAY AWAY FROM ME..!-I'LL SHOOT!
SHOOT WHAT, SNAKE?!! GO AHEAD... THEN I'M GOING TO SHOOT YOU WITH MY FISTS!
NAW-W-W!
THE GUN TOUGHEST UNCLE SAM AND CRACKS OUT... WITH A RO EFFECT...
YOU SATISFIED?
THE MEN NOW BAND TOGETHER AND RESOLVE TO GAIN THEIR FREEDOM!!
OKAY NOW, BOYS! FOLLOW ME, AND BE READY!
WE WILL, UNCLE SAM! THEY WON'T STOP US!
BACK UP, MEN! THEY'VE TURNED ON THE POISON GAS!

WE AIN'T GOT A CHANCE AGAINST THAT GAS!
YES WE HAVE! WE'LL BLOCK THE TUNNEL!

THROW THESE MINE CARS IN TO HELP FILL IT UP!
SANDBAGS WILL HELP TOO!

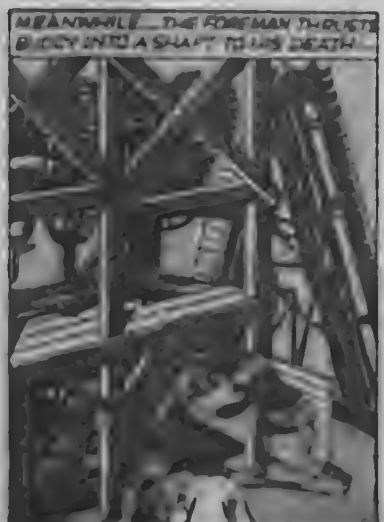
MOST OF TH' GAS IS PRETTY WELL STOPPED OUT NOW, SAM!
FINE... NOW IF WE CAN ONLY BREAK THROUGH THIS ROOF TO THE OUTSIDE... I'VE NEVER BEEN LICKED YET!


HIS SHOVEL BREAKING THE MIGHTY UNCLE SAM JOBS A TREMENDOUS HOLE WITH HIS HANDS...

SOON A WELCOME OPENING APPEARS...
UP YOU COME FRIEND!

THIS RAT THAT BROUGHT YOU IS ALL IN, SAM!
THE POLICE WILL LOOK AFTER HIM!

I'LL NEVER FORGET YOU...
TO REMOVE THESE CHAINS IS MY BIG JOY, MISTER!!


MEANWHILE... THE FOREMAN THRUSTS BUCKY INTO A SHAFT TO HIS DEATH...

OKAY!
THE BRAT GRABBED THAT CABLE! CHOP IT OFF!

I'LL TAKE THIS AXE! KILLING LITTLE BOYS IS ALSO IN YOUR FILTHY LINE, EH ??

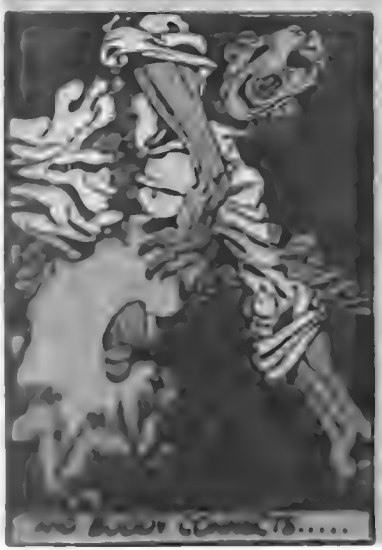
FROM NOW ON YOU HOODLUMS ARE ALL GOING TO BE STRICTLY ON THE RECEIVING END OF THINGS!!

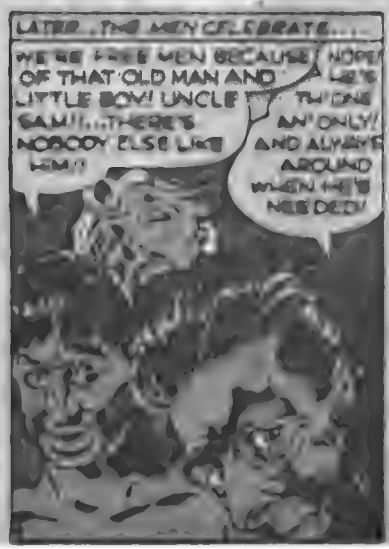
I'M NOT A BAD SOCKER FOR A YOUNG FELLA OF 165 YEARS, EH?

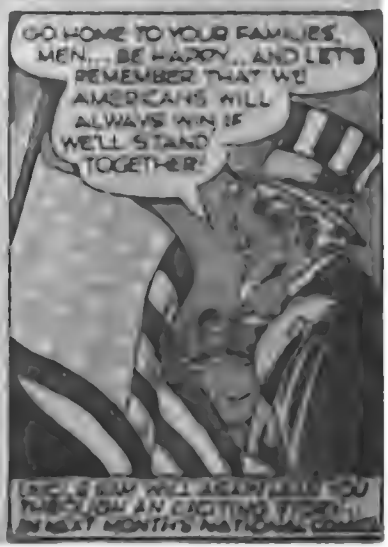
JUST THEN A FRIED MINER SHOUTS OF A NEW DANGER....
LOOK OUT, MEN.... THAT GUARD'S GOT A BOMB!!

YAH!! AN WHEN I THROW IT YA'LL ALL BE BLOWED T' HIGH HEAVEN!

BUT BUDDY QUICKLY DRAWS HIS SLING-SHOT AND AIMS FOR THE BOMB....
THAT GUY'LL HAVE A RED-HOT HAND IF I CAN HIT THAT PINEAPPLE HE'S HOLDIN'!!


AND BUDDY CONNECTS.....


LATER...THE MEN CELEBRATE.....
WE'RE FREE MEN BECAUSE OF THAT OLD MAN AND HIS LITTLE BOY! UNCLE SAM!!...THERE'S NOBODY ELSE LIKE HIM!!
HOPE HE'S THE ONE AN' ONLY! AND ALWAYS AROUND WHEN HE'S NEEDED!


GO HOME TO YOUR FAMILIES, MEN.... BE HAPPY.. AND LET'S REMEMBER THAT WE AMERICANS WILL ALWAYS WIN IF WE'LL STAND TOGETHER!

AL SCHUSTER'S INTERNATIONAL STAR TREK CONVENTION

BY DEBORAH ROSE

For anyone who has actively engaged themselves in any way with the television show "Star Trek"; the idea of going to a major convention would be like a pilgrimage to the "Holy City". At least that's the way I felt when I decided to go to the third annual International Star Trek Convention at the Americana Hotel in New York on February 15-17.

My girlfriend and I had already decided that when we arrived there, we would volunteer our services. So early (8:30 A.M.) Friday morning we announced ourselves to Debbie Langstrum--one of the co-ordinators--and found ourselves on the "Helpers Committee". What we really were, were "Gofers". For those of you unfamiliar with that term, a gofer is one who literally "goes fer" things whenever asked. And we certainly were asked a lot! We did everything from stuffing convention packets to standing guard outside the art exhibit at 10:00 at night.

Of course being a gofer isn't all bad! We did have some really nice things happen as a result. For instance, soon after becoming a helper, I found myself numbering convention badges. At that time, the number was up to about 8,400. Anyway, I stopped long enough to catch a breather and turned about toward the doorway just in time to see Mariette Hartley walk in (she played Zarabeth in the Star Trek episode "All Our Yesterdays" and Lyra-a in "Genesis II"). She explained that she was flying in on business and found herself on the same flight as Walter Koenig who immediately convinced her to join everyone else at the con. Everyone else included Deforest Kelly, George Takei, Nichelle Nichols, Fred Phillips (make-up man) D.C. Fontana, David Gerrold, Hal Clement and Leonard Nimoy who made a brief appearance on Monday. Appearing as special guest--the noted science fiction writer, consultant to NASA and holder of a Ph.D in Bio-Chemistry--Isaac Asimov.

Of course,a lot of wild things happened to me when I wasn't in the guise of a helper. I was on a lunch break with my newly found friend and fellow gofer, Paula, and we were coming into the elevator to return to work. Upon turning around we came nose to nose with Nichelle Nichols. I must explain at this point that for weeks I'd thought about what I could say when coming face to face with my favorite stars. I came to the conclusion that these people were human too and that I could act naturally. I even thought of several things I could say to them. But even as I saw her, all this rationalization fled away as I became immediately "star struck". It wasn't until afterward that we realized just how rediculous we had acted and just how gracious she had been. We did get to talk to her later on (the next day) backstage just before she was due to go on and talk and I am delighted to announce that Nichelle is just as lovely and as charming in person as she is on television!

MR. SPOCK IN FULL FEDERATION GARB? NOT AT ALL, IT'S MERELY A LIFE SIZE PAPER MACHE' MANIKIN.

To give you an idea how the schedule of the con went, here is a brief idea: Friday was mainly a good day to shop in the Huskers Room. It was one of the three rooms comprising the con. The others were the film and lecture room and the art exhibit room. There you could buy anything from Saurian Brandy to color posters and lots of T-shirts, buttons and pictures. Why you could even buy an autographed copy of Nichelle Nichols new record. That night, episodes from "Star Trek", "Genesis II" and the famed Blooper Reel were shown. Saturday, there were demonstrations on make-up by Fred Philips and speeches by some of the stars. Sunday afternoon was the art auction run by that lit'le ol' auctioneer himself - David Gerrold. Sunday night was curtain call for all the costumes and Monday was used mainly for press conferences.

I know that my favorite part of the convention occurred Saturday night. It was around 9:00 P.M. and we were heading to our room on the fifth floor. It had been a long, busy and tiring day; nobody had gotten more than four hours sleep the night before. As we stepped out of the elevator we heard peals of laughter and the tinkling of glasses from down the hallway in the direction of our room. As we got closer, the noise increased and we saw waiters dodging in and out with trays of delightful looking items. Being the nosey type, I took it upon myself to ask the head waiter just what was going on. After all, this set of suites was only one door down from our room and just across the hall. I was informed that in there were a group of stars from "some old television show"!! We practically knocked each other

over trying to look in without being seen! "How to get in", we thought; but we decided to be real cool about it and not bug them until they were leaving the party (no matter how late that was!)

About an hour later the affair began to break up. We were extremely nonchalant about it. A suitcase was propped up against the door to keep it open. Then we leaned against the door waiting to see who would come out first. What happened next was mass confusion! Deforest Kelley came out but while we ran to get the camera my girlfriend was the only one who got to talk to him. At any rate we did see Isaac Asimov and Walter Koenig, but the most pleasant surprise was when George Takei stopped and talked with us. We discussed politics, general topics and of course "Star Trek". He is an extremely eloquent speaker and a real charmer!

GEORGE TAKEI POSES WITH DEBBIE ROSE AND RENNIE McCOY FOLLOWING THE PARTY.

MARIETTE HARTLEY APPEARED AT A CONVENTION FOR THE FIRST TIME AT THIS STAR TREK CON.

I've written at some length now about things that happened to me, but I've yet to discuss the crowds. Naturally anytime you find that many people (15,000) together, you're bound to notice certain things. Since this was my first convention, I had to rely on others to compare the crowds this year to last years. I understand that while this year's were friendly, they were more impersonal.

"Star Trek" has a group following that has no rivals. What other show could inspire such outstanding artwork! Everything from Vulcan harps to miniature Klingon ships the size of a dime; from phasers to bells from the Vulcan mating ritual, and paintings--every aspect of the show was portrayed in some of those paintings. At the end of the show there was an art auction-where the prize winning painting (a very photographically realistic portrayal of Spock) went for $300!

Over and over again, I was asked by people at the hotel what this convention was all about. What was its purpose? I find this to be an incredibly difficult question to answer. For some the idea was to meet the stars, or to buy nice souvenirs. But for others, it was a chance to meet other people who have similar likes and even similar philosophies. It was a chance to come together with others over a program that represents a positive future-one of the few programs that does even bother to acknowledge the possibility of a positive future.

One of the highlights of the convention was the talk given by D.C. Fontana. She was the most informative about Roddenberry's newest projects--"Planet Earth" and "Questor". Of course she was hounded with questions about "Star Trek". Would it ever come back? Would the original cast be back? Is there anything we can do? At that time she could only report that Paramount Studios was discussing several possibilities about "Star Trek" with Gene Roddenberry, but that was about it.

It was with great sadness that I left the convention late Sunday afternoon. It seemed to me that all of these people who had trekked so many miles would remember the convention. In the history of television, never has one television show caused such a reaction-and all this is caused by people-men, women, children, teenagers and adults who believe in a future.

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DAVID GERROLD (WHO'S FIRST PROFESSIONAL SALE WAS THE STAR TREK "THE TROUBLE WITH TRIBBLES") WAS A VERY POPULAR GUEST AT NEW YORK.

COMIC COLLECTOR'S COMMENTS

BY HOWARD P. SIEGEL

This is the 50th "Comic Collector's Comments" column. There may have been other writers that had more published columns in the same fanzine; but none have had the pleasure in doing it as much as I have, and had. These pleasures are threefold. I've gained many good and valued friends. My knowledge of panelology has increased because I forced my self to research material in order to make the column interesting to neophyte and expert alike. I have had the vehicle in which to crusade for the things I believe are important to, and will benefit fandom.

To all of you; new readers, those that read the early columns and have since departed, and especially you of the pioneer days who have been steady readers, critics and congratulators - I say thanks. But I would be most remiss, and ungrateful-if I did not address myself to one person to whom I am extremely obligated to - Gordon B. Love; who never slapped my writing hand when what I had to say disagreed with his personal views; or was not in the best business interest of RBCC. He has not once censored my column, and he has always given me all the pages I asked for without question.

"Comic Collector's Comments" started and continued in the days when RBCC was the biggest and best adzine in the field. With other transitions, G.B. decided to cater to comic related aspects - movies, TV, pulps, science fiction, toys & premiums, and so forth. And I tried to keep pace with the ever enlarging scope as well. Today we have the most sophisticated zine of its kind. We cater not to the hucksters per se', but to those who feel that panelology and fandom has been great and is getting better, and bigger.

What better way to review those 50 columns than to give you a brief history of my labor of love. Thank you all.

RB-CC ISSUE	CCC NO.	
61	1	The first column. I didn't even have a total logo. In fact, it was about 2/3 of a page of experiment. I had no direction for it; had no friends in fandom; and wasn't even sure whether I wanted to do a steady column or whether fandom was interested in the idea. A typical example was a paragraph which listed the most used colors in super hero costumes. Big deal.
62	2	A half page with the first of several CCC title logos. Typical info included such illuminating items as Wally Wood's bomb bursts, Gene Colon's size 15EE feet and George Tuska's white teeth. I kid you not!
63	3	A full page this time. The first offering of prizes to those who contribute worthwhile tidbits for the column. Still no idea of what the purpose of the column should be. A listing of those super heros who wore wings on their headpiece was a sample of what the readers got.
64	4	The first quiz, matching chapter play titles and the chief villain of each. Also the first mail department. And who do you think the first letter writer was? My personal enigma, Duffy Vohland! The column was one page (4 reduced 8½ X 11 typewritten sheets) and I apolgized to G.B. for letting it get that big!
65	5	The first Newton RBCC cover up front, and the first 2 page CCC in the back. A count of how many different super heroes Robby Reed became to date and the first notes on the New York Comicon graced this column, circa 1969.
66	6	The first FANDOM PROFILE, the beginning of many friendships, much pleasure. And who else should be the premiere profilee but the premiere panelologist of them all, Jerry Bails. Also in this column was a list a dozen DC titles that were cancelled in 1968 and 1969, and the height and weight of all Action and Superman Comics from the first issues to the current piled separately in stacks. Far reaching trivia!
67	7	Three pages. I was going wild! But by now I had an idea of what I wanted CCC to do, what I wanted it to contribute, what would make it different. My editorializing was coming up. The second FANDOM PROFILE was on the original "Mr. IC", Ray Miller. The first "Year End Report" which commented that Marvel's schedules have become greater than their manpower and as a result they are spreading themselves "too thin"; while at DC Wonder Woman had become stale but the editors were not giving up on her.
68	8	FANDOM PROFILE was on Mike Nolan. World of Bizarro awarded Brother Power, The Geek the title as best new character, Secret Six the most original theme and the least likely to succeed was Adam Strange. Also a notation that Roy Thomas bet Stan Lee

two poundsof sour balls that his Alter Ego would outsell And Not Brand Eohh.

69 The "Blasts From The Readers" started to say nice things about the column. I was getting delusions of grandeur and thinking about the new deadline schedule and with it all this issue was printed without the column.

70 9 The first four page column. Deadline met. Positioned up front for the first time. I kidded Ray Miller about it. The freebies-for-quiz-answers response to the Marvel Super Hero Villain quiz was overwhelming. The mailman protested. Readership was responding. The fourth FANDOM PROFILE was about my editor-boss, G.B. Love and his work with RBCC and the SFCA. "Ideas For The Pro Scripters To Steal" included a plot that had Dr. Mid-Nite leading Batman thru darkened caves underneath Gotham City so that an atomic bomb could be defused and the population would be saved. Somehow Julie Schwartz never used it in Brave & Bold. Bah! Humbug! Jealousy!

71 10 The first two years worth of columns were completed with this issue. The most accepted features were the FANDOM PROFILES, the quizes and that long forgotten schtick, "Highlights of 1978" in which the failures and successes of the publishers were parodied. I wondered whether the 1970 N.Y. Comicon would offer these preluded questions: what will Jim Sterank wear, will Roy Thomas hold his usual extemporaneous seminar at the piano in the big lecture room and would the nudes be left off the table and walls.

72 11 Fandom profile was Dale Manesis, one of the nicest guys there is. Some day I will get to Milwaukee to visit his "Good Old Days" shop. The profile ran three pages and set up the format for the annual picture-story in CCC. The quizes continued, and "For The Completist" began on an irregular basis, giving collectors some tips on commercial items that were comic oriented. Data Indexes and books were given paragraphs of recommendation. At this point movies, pulps and science fiction was beginning to enter the column, albeit in very small doses.

73 12 The first book report - "Tarzan of the Movies". A book coverage of the 1970 N.Y. Comicon with quotes from the pros. An index of all the BLB and BBB by size, page count, years of publication and number in the series. One of many such pieces of research information to appear in future columns.

74 13 Fandom Profile: John Fawcett, on of the world's greatest Disneyana collectors. A description of his Mickey Mouse filled house and art career. The first of the true Columnist's Corners appeared in this issue - a tribute to Roy Thomas for being a coin with two heads. One side a pro, the other side still a fan with a fan's feelings when such as called for. Another paragraph from the Weinberg-McKinstry Pulp Heroes Index as this tangent form of comics became more and more popular as a second collectible of many fans. The book report was about Steranko's first History of Comics and thumbnail biographies of two more popular newspaper cartoonists - 1974 Reuben winner Dik Browne and Al Smith, current artist of the oldest strip of them all, Mutt & Jeff. A big issue.

75 14 The biggest RBCC yet, 100+ pages. Fandom Profile was on a guy who, in the years to come, became a very close friend and succeeded in his endeavors. Prolific in his contributions as a fan artist, handsome as his beloved Capt. Marvel, and now with Charlton and rising - Don Newton. Data of interest was on the two dozen super heroes who had the greatest careers in terms of longevity in the 40s. Excerpts from "Comic Book Capers" an English newspaper article, were quoted. Book report was "The Funnies - An American Idiom". Another listing of BLB heroes from the Manesis Index. The commercial world of Walt Disney listed the 1970 sales figures of various media - unbelieveable statistics. The column was, at this point, following a definite direction. The material was coming in; I knew what to look for and what to write about. It took almost a year-and-a-half, but CCC was established.

76 15 The issue with the beautiful Flash Gordon oil painting cover. Book report was centered around questions asked in the Nostalgia Quiz Book. The exploits of Jerry Bails were highlighted. Artist biographies included Mort Walker and Leonard Starr. Bob Weinberg continued to feed me information on pulps prior to RBCC initiating a separate column on the subject.

77 16 The second Year End Report covered 1970's failures and successes. It must have been a good one because mail from a dozen pros protesting my attacks on NPP and Marvel told me that someone was reading my column anyhow. Interesting information about the Comic Code Authority from their "Americana In Four Colors" bulletin. A book report on the "Illustrated History of the Horror Films". One of many faux pas on my part: "1971 will be the year that Doc Savage appears in either animated cartoon form or live....." Why didn't I wait to put that in CCC?

78 17 The title logo got some lace around it. The book report was "The Disney Version", one of many tomes about the man and his works that I have had the pleasure of reading and reporting about over the years. Fandom Profile was Larry Herndon, then and now a big man in Texas panelology. His contributions to fandom could fill several pages. A brief history of Star Studded Comics, one of the earliest of the best in amateur comic books followed his profile.

79 18 A new title logo and a book report on "All In Color For A Dime". A list of 'must' magazines for the libraries of newcomers to fandom who want to fill themselves in quickly with the know-how about panelology. Fandom Profile: Roger Maris, then stodying for a law degree but with a deep desire to get involved in old time radio and comics, and get involved he did as a dealer and publisher of copyright elapsed reprints. The quizes were still prevalent and M.C. Goodwin helped me solve a mystery by identifying the cripple who flew by means of mechanical wings and a bird's head mask as War Eagle.

80 19 One of John Atkins Richardson's best covers for RBCC - an oil of Marvel's Dr. Strange. Fandom Profile: Howard Keltner of the Texas Trio fame during fandom's growth years and an expert on MLJ. Howard gave me one of the best compliments I ever received in doing FPs by telling me "it was a pleasure to do business with you". Bob Weinberg's pulp information included sketches of The Avenger and The Green Lama. The book report was Jim Harmon's "Great Radio Comedians". Capsule histories of the Harvey Thriller Series. A personally pleasing column to do.

81 20 One of the best RBCC covers ever. Fandom Prfolie was one that was long overdue. Bob Weinberg had contributed so heavily to CCC on his specialty, the pulps, that I felt somewhat embarassed in waiting so long to do it. Ironically, there was a time when the consents were not coming in and I was nonplussed about who to do a profile on. A full page crossword puzzle, a short-lived experiment. Book report was about Rube Goldberg and his "Machine Age". My fellow-staffer buddy Ray Miller did a crossover guest page and the Mail Department was quite heavy.

82 21 A new title logo and my all time favorite Newton cover (of Hawkman), a review of the Tower Comics line and a book report of Tony Goodstone's "The Pulps". The Mail Dept. was growing also.

83 22 A great Corben cover in color. The first five page column. Fandom Profile: Biljo White, the "Capt. Biljo" of Batmania fame. "Sights and Sounds at the New York Cmicon" featured remarks made by the big panel discussion participants Kane, Wein, Adams, Thomas, O'Neill. Book report was "The Panic Broadcast", Howard Koch's book on the famous Orsen Wells-Mercury Theater radio program.

84 23 Fandom Profile: M.C. Goodwin, who I gave the sobriquet, fandom's "Comic Book Detective" because of his excellent GA collection and memory. M.C. has been my crutch over the years in preparing "Minor League Super Heroes". The first picture to appear in "CCC" - and of who or what? Don Newton in his prize winning Captain Marvel costume.

85 24 The halfway mark. Book report: "The Serials", a bit about how I prepare my column. The modus operandi has changed since them, but not much. Fandom Profile was on Bob Jennings and remains the black mark of what is a Hall Of Fame, red-white-and-blue, Mom, America and apple pie thing all rolled into one. Bob disappointed a lot of us after rating a profile because of his early and very excellent zine, "Comic World". The first guest privilege since Ray Miller's, this time (and again) it was Don Newton revealing the name of the unknown super hero that graced the cover of RBCC's third "Golden Age" and a comment on "Why Skywald Failed".

86 It happened once again.....G.B. moved up the schedule and Uncle Sam's mail service didn't help. Every time I see that Wrightson cover I gnash my teeth! One good thing did result. I found out that readers cared! The mail was heavy with those wanting to know why my column wasn't in its usual place and worrying that it might not be back again.

87 25 The infamous "Year End Report" for 1971, the first picture-story: Dale Manesis' "Good Old Days" store in Milwaukee, a trip thru nostalgialand. Footnotes of interest from Jerry Bails' work on his first "Who's Who".

88 26 The longest column yet - 6½ pages. "The Wonder Woman Story" told about the inside facts behind Dr. William Moulton Marston's creation of comics number one female hero from his former secretary. Fandom Profile, appropriately, was on the first citizen's first lady, Jean Bails. An index to movie serials from 1930 to 1956 by title.

89 27 Fandom also, has its loses. A tribute to the late Ed Aprill, Jr., who gave us our first newspaper reprints. His pioneering efforts in this area set the stage for MFG and MFG. Featurette: "The Madcap Travels of Mad Magazine". Book report: "The Great Canadian Comic Books", an opinion about the differences between Marvel and NPP which hasn't change in content. Capsule history on Camptain Comet.

90 28 Fandom Profile was on the 1973 CAPA winning team of Maggie & Don Thompson. Maggie's notes were like reading a company house organ, complete with ketchup stains from her firstborn's hamburger....or is Don a sloppy eater? Rogues Gallery of popular newspaper strip artists including 1973 NCS winner Dik Browne, the Mary Worth team, Len Starr and others.

91 29 The all time record breaker (to date) - 11 pages! The first with a goodly amount of pictures thanks to Lou Sullo. A monumental issue. The first of the Ryan-Siegel collaborations beginning with John's Fandom Profile and leading into the first of a three part coverage of the comic book history of Australia, complete with repros of splash pages. "Science Fiction: What It's All About" - a three part series for the beginner. Scifi experts refused to understand that the articles were primers for **neophytes** based upon the protest mail I received because the information was too basic. An opinion: "Super Hero Fatigue"-kill the character rather than stretch him out to shell-like proportions after he has had it. The Buck Rogers Story with an early newspaper strip repro. A potent Mail Department.

92 30 Fandom Profile: The main part of John Ryan's profile and part II of Australia's comic book history with more pictures. An Opinion: a return to GA cover formats? The sci primer continued with the early history and the Utopian Theme and contained early cover illustrations.

93 31 The comic book artists of Australia was this issue's installment. This series marked the beginning of a periodic coverage of comic history of the English speaking nations. The 1971 Goethe Award winners were announced with Tony Isabella named as top fan writer. Today he's chairing the successor to these awards as a pro writer! The 1972 picture-story covered the New York Comicon.

94 32 The column this issued opened with a salute to Don Newton who made it to the pros after a distinguished fan career. A personal triumph for me. Don has been a good friend for years and my most treasured possessions include some of his special and unpublished works. Book report: Steranko's History of Comics, Vol. II. A listing of the many fanzines published between 1964-1966 to emphysize that proliforation in zines was not confined to the post 70s. Fandom Profile: Bob Overstreet, whose Price Guide has become a legendary instrument in cataloging, buying and indexing. An Opinion: a negative attitude towards undergrounds. The first of the many comic strip orientated commercial ads, now a steady feature. The third and final installment about the basics of science fiction: Magic and Fantasy. This issue also marked the first "Minor League Super Heroes" feature, perhaps my most significant contribution in giving readers a different look at comic book history. A berating comment about Newsweeks article on comic book collecting which had many of us growling and hoping the usual "schtick" approach to panelology would end with the news media finally giving us a "fair shake".

95 33 The Space Opera ended the science fiction primer. It ran longer than anticipated and the pictorial matter came out so well that there was no doubt in my mind that the column would have a lot more in future issues. The movie serial index was revised thanks to expert assistance, a total of 226 legitimate chapter plays, so if you're concentrating on the subject, refer to this issue as a guide. 1924 & 1926 Little Orphan Annie sunday pages from the Harmyk Collection were in themselves, comic strip history of the first water. Fandom Profile was Paul Levitz, the little enigma we all hate and love at the same time. A good column!

96 34 A Juanillo cover and a book report on the Story of the Phantom. The origin and family history of the many "Ghosts Who Walked". John Wright of So. Africa was the Fandom Profile and the first "Minor League Super Heroes" appeared in this issue, War Eagle and Captain 3D. If I had to pick a personal contribution to the history of American comics, I would say that this feature was it. The year end report ended before Captain Marvel began.

97 35 The Fandom Profile featured the "Gang". a multi-lateral group which gave birth to two pros, a bunch of zine editors and a lot of fun for me. The first of the commercial ads featuring comic characters appeared in this issue, the first Creation Con was commented on and a wrong guess about "The Big Red Cheese".

98 36 John and Tom McGeehan, the great zine reviewers and critics of the early days were the Fandom Profiles. In 1971, they had amassed over 2900 issues from over 600 comic slanted amateur publications and kept an index on them all! The book report was "Comics - An Anatomy of a Mass Medium".

99 37 "Tarzan Alive" by Philip Jose Farmer was the book report, and this one still stirs conversation and skepticism. The first installment of a history of comics in Europe, with a plethora of pictures. Wally Wood's famous BEM made a brief appearance.

100 38 The big one from cover to cover, and my contribution was a Fandom Profile on myself. Comic Art In Europe continued with brief paragraphs about France, England, and Italy. The pictures were great too. A Jack Davis commercial ad for the bakery industry, and "It Happened In 1965" continued the mini-series about highlights of past years which had been running on a discontinuous schedule.

101 39 Fandom Profilee was our own radio premium expert, Rex Miller. The format was a question and answer one. The book report was "Collecting Nostalgia - the First Guide to the Antiques of the 30s and 40s". The Vision introduced "Adventure Week" to Chicago's Channel 7 audience via a Barry Smith full page ad. The Batman Craze and its merchandising bonanza was covered in a definitive report. "Let's Go Back Some" was the title that introduced a summary of the super-hero magazines from 1950-1956.

102 40 A new title logo again, and a full page picture quiz featuring the boots of various super-heroes. The year 1966 was indexed. The annual picture-story covered, or I should say tried to find some neatness in Duffy Vohland's E. Liverpool, Ohio apartment which was a ceiling and wall affair of comicology, panelology and art. An ad showing how the major comic magazine publishers make their facilities available for commercial booklets and advertising was featured.

103 41 "The Mad World Of William M. Gaines" was the book report. I believe this one, thus far, has been the most enjoyable piece of literature I covered in CCC. The 1973 New York Comicon was featured. Some famous pulp covers were pictured and a different approach to the latter career of Doc Savage made up this issue's column.

104 42 The Mehdy-$1801.26 Action No. 1 sale was covered via eyewitness statements. The Year End Report for 1973 was featured and the Comic Art History of England contained some fine pictures and facts. Fandom Profile was on a fine gentleman and one mad crusader, Stan Blair. A lot of odds and ends were in this issue.

105 43 That great Star Trek cover. "Columnist's Corner" clarified the new direction RBCC was taking. An open letter to Carmine Infantino took him to task over the C.C. Beck release from the Capt. Marvel assignment. Australia's Golden Age Super Heroes was the 1973 John Ryan-Howard Siegel collaboration. The Fandom Profile was on Bill G. Wilson and his zine "The Collector". The book report was Farmer's "Doc Savage - His Apocalyptic Life" and the column ran rightside up to the applause of readers whose necks would no longer suffer!

106 44 A black and white Phantom by Don Newton made for a great cover. A list of those who began in fandom and graduated to the pro ranks opened this issue's column. Australia and her Golden Age Super Heroes, Part II, "And Informal History of the Pulp Magazines" and reaspns for the increase in comic book prices filled out the column along with Superman urging us to join the air force.

107 45 Panelology in Israel, another open letter to Carmine Infantino about the degrading ads his ad agency was using and the odds and ends department shared space with a Fandom Profile on RBCC's own Jim Van Hise. The book report was on Jim Harmon's "Nostalgia Catalog" and a unique twist short story using comic super heroes as the Earth-savers completed a good column.

108 46 Klaata and Michael Rennie gave us a great color cover. Frederic Wertham's new piece, "The World of Fanzines" was reviewed by one of his own SIU colleagues while I did a report on The National Cartoonist Society's album with picture-profiles of some well known members who contributed to comic books. A long mail department and the first Ron Ely-Doc Savage photo to be carried by any zine.

109 47 The fans of yesterday and today were the subject of the Columnist's Corner, and th andom Profile was on Duffy Vohland. ACBA vs. the publishers and the revival of Harold Gray's LOA were featured paragraphs. The NCS album part II, some notes about golden age radio as related to comic strips and Lou Sullo's first Guest Privilege rounded out a long column.

110 48 A description of my office with all its panelology on the walls and a Warners Bros. release report on the George Pal Doc Savage movie graced the first page. A John Ryan report from Down Under with pictures of some famous pros and an open letter to

Jim Warren asking why The Spirit was so hard to find on the newstands, a 1939 ad with Ham Fisher's endorsement. Panelology in Israel, Part II. The book report was "The Disney Films" and a heavy mail department completed the issue.

111 49 Fandom Profile was on Rick Durell and his fabulous collection. Book report was "W.C. Fields - By Himself". A vintage Milt Caniff sports cartoon, some file notes on unusual happenings to newspaper strip characters and their creators, and the first "Society News" section devoted to the doings of the various groups and associations in panelology highlighted this issue.

112 50 Fifty issues.....a personal achievement. Many of you have probably found this recap dull reading. Others, most likely old friends, will be pulling out several past issues to reread an article of interest or check a pertinent piece of information for some project they are working on. Newcomers may be looking into the "RBCC Fanzine Shoppe" listings for a back issue that contains some pictorial material they would like to have. Still others may have forgotten that they appeared in CCC and are thusly reminded. All in all, it adds up to an inevitable onus to repeat the exercise after the 100th column.....

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MEMORIES, MEMORIES

For the 100th anniversary issue of RBCC, I did my own FANDOM PROFILE. That's because it was a very special ocassion. For the 50th anniversary of "Comic Collector's Comments" I'd like to follow up with my personal remembrances of comics during my "first and second periods of interests".....

My memory banks register the emotions of bewilderment and sadness during my first perusal of comics in 1964, some two years before I returned to them with full hearted gusto. As I looked for the latest issue of Life magazine, there above it on the racks were comics that were perhaps 1/2 the cover height in view. "What is this obsession with the word 'strange'? I said to myself. "Strange Adventures, Adam Strange, Dr. Strange! And 'The Flash'! What's he doing in that red costume? He had a metal pot on his head. Where did it go? Where is Capt. Marvel? When did The Human Torch team up with Plastic Man? At last! The Atom found a way to really be small sized. Maybe his new costume has something to do with it. I never could understand how he can breath with his entire face covered. Now here's a new one. He's wearing a mask that covers his whole face. Both look good in red and blue." As I look back at it now, it is easy to see the difficulty in grasping the "second heroic age" characters after one has been educated with the offspring of "the first heroic age" and comes face to face with the former in one fell swoop. It wasn't until two years later, when a business asignment forced me to reacquaint myself with Batman, Superman and The Marvel Super Heroes that the cast of characters and titles became commonplace; and even then it took almost a year before all catagories settled into logical place within my comics thinking.

I can recall shopping at a "schlock store" for some plastic cups when in a display bin I noticed a scattered pile of comics priced at 7¢ each. Having only the week before received a batch of stuff from National Periodicals with which to "get the feel" of Batman for the graphics to be used on our Batman Official Clipboard and Batman Yo-Yo's, the first signs of the "disease" became apparent when I started to go through the bin. There was Plastic Man. Oh Joy! Do I ever remember him! And Doll Man! The Spirit? Could it be The Spirit of my day? Must be. He's wearing a mask. And at 7¢ each I went spendthrifty wild and bought a whole 70¢ worth of stuff that had costumed or masked gents on the covers. These of course were the Super reprints. I can still recall the wonderment and feeling that God was good to me that early afternoon as the sun, casting a warm spell on me as I sat on the park bench with my little son Jeff in the playground section, made the world a good place to live in. After finishing the first Doll Man, I sighed, looked up to the treetops and that feeling of my youth came forth in one great physical and mental surge. I had become addicted!

It was all downhill or uphill (whichever you might want to call it) from there. The viking, the green flying man and the red giant with the antennae became the familiar Thor, Jonn Jonzz and Giant Man. The J.L.A. was the modern counterpart of the Justice Society and Capt. America did return. I had started midstream with some titles and the race was on to get the back issues, some of them from five or six years ago. Then somewhere along the line I found out about the titles of the 50s that were discontinued. Capt. Flash, Private Strong, Avenger, Nature Boy, the first run with Capt. Atom, Strongman, Fighting American. They were next. And that was my introduction into the realm of dealers and dealing. In the mid-sixties there was no Overstreet Price Guide or general price levels that could be garnerd from the few fanzines that carried large ads. It was bartering in an Arabian marketplace or being at the right place at the right time. During this period I made my personal best buy at a now defunct midtown Manhattan magazine store that catered to the research and advertising trades whose wants were primarily Time-Life type magazines. Often a batch of comix would be mixed in with the wholesale purchases this store made. It was a June Saturday afternoon and I found mint (never read actually) issues of Showcase 4,8,13 and 14 - The Flash introduction series, and paid 5¢ each for them! Eat your hearts out readers! Those discoveries didn't happen too often....to me.....or to anyone! It's taken me eight years and I'm still trying to fill in the S & K Fighting American series at respectable prices. Collecting is a long process! So much for my second trip into fantasyland. Now for my first voyage.

When Superman hit the stands I was eight years old. Impressionable and not discriminating enough to know just what the publishers were trying to pull on me. If ten comics houses said that theirs was the greatest super hero of them all in the same month, I would believe them. If fifteen said that a particular title was the greatest comic book in the world, I would believe each one of them. Didn't we all? It wasn't until two years later, after I stopped reading the first level stuff such as Little Abner in Comics on Parade and Oakey Doaks in Famous Funnies, that the hard and heavy material was contendable. Questions came forth that at the time were logical: Was Phantasmo, Master of the World who could enlarge himself to unbelieveable proportions, really God in costume? Why was Samson on the cover of Fantastic Comics when Stardust, The Super Wizard was so much greater? He could fly from galaxy to galaxy and destroy worlds. Samson couldn't. If Mirror Man could disappear into mirrors, I wonder if I could. And how come the Triple Terrors are always in the back of Tip Top Comics? It's a great strip what with each of the triplets possessing powers of electricity, chemistry and mental adaptation. No one will ever again think of characters that can do the things they do! Who changed The Shield's costume? Blasphemy! Could The Flame resist flames as well as cast them with his gun? Why doesn't Rocketman get burned with those tiny tubes on his back that spout flame on his feet as he flies? Captain Future must be more powerful than Superman. Look what he did in the last issue of Startling Comics that I read.

You can see that the minor titles and characters always fascinated me more than the top headliners and four star titles. This is something that remained with me right up to the present. As I look at them again while perusing gilded editions at comicons or personal collections, I'm taken back by the fact that most of these selections left much to be desired in the way of art and stories. Of course my contemporaries and myself had nothing to compare the quality with. It was all we had. I'm the first to admit that the art and scripting of today, for the most part, is far superior to the material we had available. But one thing that today's product can never match is the historical charisma that those comic books afford. To over-the-hill fogies like myself, the memories they bring back cannot be matched. If this be nostalgia, then thank God for it! Some people won't collect one or the other. They are staunch believers in either golden age titles or modern fare, but not both. I believe in mixing the best of two eras. That is why I revel when a golden age hero is revived or reprinted. NPP is doing it because they must fill up their 60¢ titles with fair return of merchandise. Marvel is planning a similar return to its yesteryears.

How fortunate I am to be able to receive enjoyment from two excursions into the wonderful worlds that comics and everything allied to them have created. And how unfortunate that it happens so rarely. To those of you who share my experience in your own personal adventures into comics, I ask this one simple questions: "Ain't it great?"

About the only greater thing that could happen for me would be to open the dictionary and turn to the letter "P" and find the word "panelology". So many of us have worked so hard, and so many are working now even harder to make that sure-to-be event possible. Meanwhile, under the letter "M" is the word "memories", and that is what comic collecting has sweetly given me.....

If a friend asks you to name the super villain that fought Blue Beetle in issue 6 of his Ditko-Charlton career, don't even bother to look it up. The title only went five issues with but a cover repro ad serving as the only evidence that a sixth issue did indeed exist in some form prior to the Giordano-Action Hero line being cancelled. Now along comes the C.P.L. group with the blessings of Charlton in offering issues 9 and 10 as a Charlton Portfolio highlighted by the never published Blue Beetle story and full size cover from issue 6! In these days of severe paper shortage it seems like a luxury to have a well done magazine printed on glossy stock, and that's what "The Gang" used for this special issue. Full page Staton-Byrne-Ditko-PAM-McLaughlin-Sattler-Maitz-Aparo-Boyette-Vohland art of all the characters from Sarge Steel to The Question is prevalent throughout. A checklist of some of the titles (there will be a second volume covering the balance of titles not dwelled upon in the first portfolio) and a "last word" from Charlton editor George Wildman rounds out what you get for the reasonable price of $2.50. They went like hotcakes at the New York Comicon. Send your script to CPL/Gang Publications, 4010 Mallway Drive, Apt. A, Indianapolis, Ind. 46236. A pert and pretty blonde by the name of Lee will process your order quickly and with TLC. Siegel recommends this one!

Some of the bullpenners at Marvel always complain that I never mention them in my column. I keep telling them it's because they never give me the right kind of material. Well, several visits in early July dispelled that excuse when several of them displayed their unique, individualistic style of humor and personality. So here goes:

Nobody ever says "no" to John Verpoorten. He's 7'13" and weighs 560 lbs. When he whispers an order, the Richter scale registers 5. Marvel's production chief smokes a Meerschaum pipe that holds a pound of tobacco. Once in a while he performs his famous magic disappearing trick by stuffing a few of the bullpenners into his pockets.

Tony Isabella keeps a sleeping bag underneath his desk. Every so often it wiggles by itself. He uses a typewriter that is older than Little Orfin' Annie. His furniture is on casters because he hasn't stayed in one apartment long enough to unpack. He keeps kidding me about RBCC and my "inept writing style"; and I counter with applause for his great job on Fim Fam Foom and suggest he try the Pieface Prince of Pretzelburg next.

Don McGregor has perfected a Japanese Sleeper Hold which he practices on Tony Isabella. He enjoys a good dirty joke and will pick up a piece of reading material anytime, anyplace and for any reason. He's a great buddy of Jim Steranko and will accept any material you might have on Terry and the Pirates, his favorite strip.

Roger "The Dodger" Slifer, a fellow "Gang" member has taken to wearing a blue Apache band on his forehead. I reminded him that he looks like an itinerent gypsy about to steal the drawing board he works on. I've got to give Rog credit. I once saw him nod his head for 90 minutes when he was Roy Thomas' administrative assistant and was a captive audience in that editor's office while Roy explained an Avengers plot non-stop.

I've followed Marv Wolfman's careers through three hairy stages. First when he was clean shaven and worked at NPP at 909 Third Avenue. Then his bearded days at Warren; and now his moustachioed period at Marvel. When he needs inspiration for a Crazy story, he throws paper clips at Glynis Wein's back. He is given credit for prescribing sandals as the summer bootwear for all bullpen members in good stead.

The prevalent rumor around Marvel is that Mark Hanerfeld has sired several illegitimate children. I once believed that story until Tony Isabella told me that Paul Levitz was one of them. Paul comes around quite often to trade the latest NPP releases for Marvels. The prevailing rate is four DCs for one Marvel. Paul has a problem at NPP. Everytime someone asks his boss, Joe Orlando about Paul, Joe responds, "Paul who?"

With all the zaniness that goes on, there is a touch of class and normalcy that prevails. Marie Severin is the gracious "den mother". If she ever writes a book about her career at Marvel, Oh! the tales she will have to tell!

Scott Edelman is doing work on the English reprints now. His major problem is to make sure that he doesn't goof by putting next month's Spiderman into last month's overseas issue. I can always tell when he's spent the night at Duffy Vohland's pad. His beard needs grooming to remove the broken pieces of hardened ricotta cheese that abounds on all the furniture at "The Tavern".

Now you know why the accountants stay on the ninth floor.....

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SOCIETY NEWS

THE PRINCETON PANELOLOGY SOCIETY is a new group being organizaed by Rusty Simmons of Bordentown, New Jersey for all South Jersey area collectors and fans. Arthur Suydam, DC artist whose works include House of Secrets #119 story "A Carnival of Dwarfs" has promised to be a regular meeting attender to add interest to the discussions and contribute pictorial matter to the newsletter. E.C. Comics, a main interest of Rusty's, will be frequently critiqued.

THE PITTSBURGH COMIC CLUB has their first anniversary coming up in August. The group entered the New York Comicon costume contest as the X-Men, with president Ben Pondexter as the snowball throwing Iceman. The club now has a roster of 100! Their July bulletin, #17, started off by advising members that the next meeting was July 14 at Greg's Shop at 6:30; members should bring their own folding chair; and that only 11 ballots had been handed in for the club awards thus far and where the heck are the rest. This is the type of information a good organization should have in the business section of their bulletin. It tells me that the officers know what they are doing and can run a progressive fan club.

> Okay. I'll consider summer vacations as the excuse for you group presidents not sending in news about your doings. However, reports from just two panelology clubs is a bit too little. This is your section. Why not make use of it to enlist serious collectors and fans from your neighborhood?

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The Quiz Answers:

1) They all played the role of Charlie Chan. 2) They've all played Ellery Queens. 3) Walt Disney. 4) "Les Preludes" by Liszt, and "Fingal's Cave" by Mendelssohn. What do you mean you didn't know that Don Rosa? 5) Tom Mix. 6) "Hop Harrigan". 7) Uncle Bim. He was from John Ryan's country - Australia. 8) "Keeping Up With the Jones's". 9) Bullet Man. Yeh. You're right. It was a mean question.

THE CHARLTON STORY

Every once in a while I get into a rut and find myself belaboring a topic over three or four consecutive issues. Usually there's a good reason for it. In this case it appears that many of the predications I made earlier, are coming true; hence another opinion on Charlton.

Despite paper shortages and a small regular staff, George Wildman and Nick Cuti have come upon a successful formula for their company. They neither leap nor lag. If a particular title does well, a major output of similar fare will not be the order of the day. Instead a single additional test will be made, and if that proves good, another, and then another. E-Man is a perfect example. It has received the plaudits of fandom and the consumer; but you will not find the editors going whole hog into nothing but super heroes in their new releases. This is not their way of doing business. Too much of a good thing, etc., etc.

Both editor Wildman and assistant editor Cuti are fully aware of fandom. They realize that by acknowledging our presence, there is a possiblity that we can effect a 50,000 sales rate; which will certainly help "pay the rent". Thus they were most friendly and honest with visitors to their hospitality suite at the recent New York Comicon. They answered questions without hesitating. They gave no yeoman service. In the back of their minds they are formulating ideas that will encourage fandom to consider Charlton "a friend".

While their rates are not top scale, they nevertheless have given talent the opportunity of getting started in the pro ranks with Charlton. Joe Staton is showing improvement. His harsh lines are starting to show some anatomical proportion. Mike Vosburg, he of the ancient "Masquerader" is doing well; and then there is my good friend Cap'n. Don Newton. One of these days he will be given an assignment that will enable him to unleash his heretofor unexploited talents and the CCG will find itself with a plethora of favorable fan mail.

Unlike NPP, the messrs. Wildman & Cuti are not hesitating to make use of unused material. The C.P.L. Charlton Portfolio is an example whereby that sixth and final Ditko-Blue Beetle issue was made available. Perhaps the **started**, but unused Captain Atom story which was supposed to be in issue no. 90 of that title, will show up via a similar route. I have found in my correspondance with Nick Cuti that he has not hesitated to give me a full picture of coming attractions.

The financial picture pronounces them healthy. The company will be in business for a long time to come; and this is encouraging, for while NPP and Marvel are trading the numbers 1 and 2 position, Charlton is becoming a definite third post competitor. We can certainly use this variety. I also think that there will be a quality uplifting in story and art before long as talent like Cochram and Vohland start producing for CCG; with others to enter the fold as well.

Keep your eye on Charlton.....

MAIL DEPARTMENT

TONY KOWALIK, a constant contributor from Harvey, Ill., once again found something in an industrial trade journal, and sent on a full page ad featuring a ficticious super hero. It will appear soon.

BRIAN PRESCOTT of W. Springfield, Mass. objected to the definition of "Panelology" given by the editors of MONEY magazine. The word, coined by the good professor, Jerry Bails, and hopefully dictionary bound, stand for "the study and collecting of comic art". The word contains a clue to what defines comic art from other forms. Comic art is contained within a panel.

ROGER DUTCHER of Beloit, Wisc. sent a very nice letter commenting, among other things, on E-Man. I sent a photocopy to Nick Cuti. After writing to you Rog, I looked at Marvel's Human Torch #1 and found that of the 32 pages, 11 were ads! The reprint material therefore fractions out at slightly more than a penny a page!

DAVID EVANETZ of Warminster, Pa. sent me some pop record lyrics. Sorry Dave, but I don't go for this sort of thing and as I told you in a personal reply, "Comic Collector's Comments" format is not conducive to your offering. Thanks anyway.

ABEL JAY of Casa Grande, Arizona borrowed his Dad's copy of Grocom and sent it to me to read the special section on magazine sales in the supermarkets. Some of the material elsewhere in the column was derived from it. Thanks Abel.

BOB EAGELSTON of Evanston, Ill. sent me a photo of a gas station sign which had the body of Superman and the head of "Super Ralph", the station owner. It looked like a six footer, tied to a lightpole.

From DON NEWTON: "Dan Atkins and I are going to the San Diego Convention, and will finally get to meet Roy Thomas. Did some work on a Mike Vosburg Kung Fu type recently (Charlton). Also working on some other stuff but can't make it public info yet".

From "Mr. Panelologist", JERRY BAILS: "The reprint, not the revision, of the Collectors Guide is at the printers. The demand just kept increasing. I guess it represents new fans. I'll let you know what the price is as soon as I can determine printing costs". To new fans, I say this: the Bails Collectors Guide is a classic, and as soon as Jerry gives me the selling price, I'll have complete details for you, including exactly what it is and why it's such a valueable reference work. Mrs. Panelology, the beautiful Jean Bails incidentally, has been accepted to nursing school. Son Kirk Christopher will now have a professor father and an RN mother.

DAVID TANGUAY of Hollow Rock, Tenn. sent a newspaper clipping which the wire services released from the Housticon.

STEPHEN BARRINGTON, Mobile Ala. MPA president sent me a note about the Mobile Comic Art & Film Festival that is being planned. Incidentally Steve, "DOC" LARRY BRNICKY said "thanks" for the wire service clippings about the George Pal-Doc Savage film which you sent me. He is the final recipient of all such material.

COMING NEXT ISSUE: A different look at the New York Comicon. Lou Sullo teams up with me on this one. Some heretofore unknown pieces of comic history information, from notes taken while having lunch with S.M. "Jerry" Iger. How NPP prepares the stories from the 1940s for reprint into todays comics right from the original comic books. FANDOM PROFILE" Bruce Hamilton, man of all reasons (remember Bruce, you promised to have it in on time). "The Comic Book History of Australia - John Dixon and his super heroes", by John Ryan and yours truly. If the photos come back in time, "A Visit to S.F.C.A. Headquarters".....and more.

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IRON MAN- 35, NM, -50c
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KEYHOLE, installment number 31, for inclusion in RBCC #112, August 1974. Written and edited by Gary Brown, 9854 SW 8 Street, Apt. 207, Miami, Florida 33144. All questions, letters and inquiries are welcomed at the above address or can been sent directly to RBCC c/o G.B. Love.

++

You will undoubtedly be hearing a great deal about that great Herge comic book character Tintin in the near future. The english version of the popular European albums are now being issued in the United States, not to mention plans for an animated feature within the year.

Atlantic-Little, Brown has started the ball rolling by issuing four volumes from the album series of Tintin (pronounced Tan-tan), which includes The Crab With The Golden Claws, King Ottokar's Sceptre, The Secret of the Unicorn and Red Rackham's Treasure. The books are selling for $1.95, quite colorful, and possibly the best choices as an introduction to Tintin. If you've never encountered Tintin before, I suggest you give it a try -- high adventure, excellent writing and some very funny moments.

Also available is A History of Underground Comics by Mark James Estren, published by Straight Arrow Press (Rolling Stone). Personally, I have not finished reading my copy yet, but it is very well illustrated -- maybe even overly so. Estren appears to know his subject matter, but has a habit of putting great significance on unimportant matters and glossing over some obviously important people (Richard Corben, for one). It sells for $9.95 in a large papercover version (with a fantastic cover by Rand Holmes) and one could say it was well worth the price...but we'll finish reading it and come up with a verdict at a later date.

In the same line, Bellerophon Books has issued The Miller's Tale and The Wife of Bathe, the Chaucer tales, illustrated by Gilbert Shelton and Greg Irons respectively. The $1.95 books contain the Chaucer words, along with a new, modern translation by Lieuen Adkins (who worked with Shelton on Wonder Warthog). Some nice illustrations in both books, with the Shelton characters looking very much like Fat Freddy and Freewheelin' Frank. Shelton has also helped illustrate the Food Stamp Gourmet, $1.50, also for Bellerophon. If the books are unavailable in your area, send a long SSAE to Bellerophon Books, 153 Steuart Street, San Francisco, California 94105 for a catalog.

NEW SCIENCE FICTION AND PAPERBACK RELEASES - Harlan Ellison's APPROACHING OBLIVION: Road Signs on the Treadmill Toward Tomorrow with an introduction by Michael Crichton, is due out in October from Walker & Co. ($7.95; 5541-0). The book contains eleven short stories of "pulperfectly Ellisonian visions."

Also scheduled for October release is Nova IV, edited by Harry Harrison, 5563-1; $7.95, from Walker & Co.

Isaac Asimov's How Did We Find Out About Comets? is due out by the same company in November, with illustrations by David Wool. This is an exciting historical account of comets and an important addition to Dr. Asimov's history of science series. Suggested for ages 10-13, #6203-4, $4.95.

Continuum 2, edited by Roger Elwood, is scheduled for an August 1 release by G.P. Putnam's Sons. The $6.95 book features writers like Anne McCaffrey, Philip Jose Farmer, Poul Anderson, Thomas N. Scortia, Gene Wolfe and Edgar Pangborn.

Fred Mustard Stewart, author of The Mephisto Waltz, will have his new Arbor House book out in October. Star Child is about the sleepy town of Shandy, Connecticut in the year 2054 and the "Star Child" named Tau Ceti.

The new novel version of the "Six Million Dollar Man," Cyborg IV by Martin Caidin is scheduled for January 1975 release at $6.95 from Arbor House.

In Advance Information sheets from Dell, the hard sell comes not only in how good a particular product is, but recognizes other benefits for the dealer as well. In the Information Sheet for Alternities, edited by David Gerrold, the line for "Special Markets" is completed with 'Science Fiction buffs.' The sheet for Your Cracked leads off by describing the book; "The loony legions of Cracked fans the country over will want to be the first in their crowd to lay out more money than ever..." They'll get you one way or the other.

COMIC BOOK NEWS - Hawkman will star in a series of new stories based on his home planet Thanagar, probably appearing as a back-up feature in Action or another Schwartz book.

Silver Surfer is said to be a character considered for all new stories, possibly written by ol' Smiley himself and the artist is still up in the air. Don't look for it anytimesoon though, as it is still in the planning stage.

A new Marvel Girl, not the same one from the X-Men, is being prepared for a new series. Probable writer is Jean Thomas.

Len Wein will take over the writing on Fantastic Four and The Hulk from Gerry Conway. The writing chores include the regular sized book, as well as the 50¢ers. Wein will also be taking on an Associate Editor's job for some of the color books soon.

Irene Vartanoff, now an assistant up at Marvel, may be writing some stories in the near future.

GOLDEN AGE GLEANINGS

by RICHARD O'BRIEN

Recently, I've been spending some time in the library on a project, and in spare moments, decided to see if I could find any figures on the circulation of comic books during the golden age. As you'll see by the following, I have, but the results are not wholly satisfactory. Some publishers, such as Timely, never have any figures. Some, such as Ace (the line, not the comic), just don't appear at all, others are on-again, off-again, and frequently figures are available only for groups of comics, not as individual magazines. However, I still find them interesting, and believe some of you will as well. Naturally, if anyone has access to more complete figures (Perhaps someone at Timely and DC can delve back into the records), I'd be happy to receive them and, of course, print them.

A little explanation, first. A volume dated, say, 1944, covers the year 1943. However, some publishers gave figures as of June 30, so that the figures in 1943 would also refer to sales for the last half of 1942, if you follow me, and assuming I'm right. Therefore, I'll write the volume first and the year it covers second, but please bear in mind that figures may partially also refer to six months of yet an earlier year.

I'll intersperse a few comments here and there. Hopefully, all figures are correct, but I don't guarantee it. Although I've a fetish for accuracy, I still trip myself up from time to time. And for the research-minded, all figures are from Ayer & Sons - American Newspaper Annual & Directory, library code letters NARN.

Code for the numbers given is as follows: * means the figures were filed with the Audit Bureau of Circulation and are for the period ending June 30th. # means the figures were supplied by the publisher and signed (sworn to) by him. No mark at all means the figures were supplied by the publisher but not signed by him. In this latter category are also figures estimated by Ayer & Sons, usually based on figures from former years.

I found nothing in Volume 1936, covering the year 1935, so we'll start with 1937. When I list a comic but then write "no info", it means the comic was listed, although no information on circulation was given.

1937 (YEAR 1936)

Famous Funnies - * 367,686
Funnies - no info
Popular - no info

1938 (YEAR 1937)

Famous Funnies * 403,751
Ace - # 200,000
King - # 290,385
Feature Funnies - #221,633
Funnies (includes Popular) - 467,854
More Fun (includes More Fun, Detective, New Adventure) - # 325,000
Ultem (Funny Peges, Funny Picture Stories, Star, Star Ranger) - 400,000
Tip Top * 294,711

1939 (YEAR 1938)

Famous Funnies - * 376,585
Ace - # 247,295
King - # 380,419
Feature - 236,218 (figures as of 9/30)
Funnies (includes Popular) - * 413,024
Detective Comics (Action, Detective, More Fun, New Adventure) - 498,900
Centaur (Funny Pages, Funny Picture Stories, Keen Detective, Star) - no info
Comics on Parade - no info
Tip Top - * 327,647

A couple of points here. Famous Funnies, the first comic of all, and single best-selling comic, begins to droop. From here on it continues to plummet dramatically, till its perhaps desperate publisher combines its figures with Heroic Comics. Or maybe not so desperate. After all, whatever its circulation, Famous Funnies outlasted most of the comics listed herein.

Secondly, note the jump in DC's figures, 1938 of course being the year when Superman was introduced. Nothing that exciting yet, but wait.

1940 (YEAR 1939)

Famous Funnies - * 332,071
Ace - # 291,670
King - # 409,202
Magic - no info (just out)
Feature - * 297,594
Dell (Crackajack, Funnies, Popular, Super) - * 543,090
Detective (Detective, Action, Adventure, More Fun) - * 821,648
Centaur (Amazing-Man, Amazing Mystery Funnies, Funny Pages, Keen Detective Funnies) - 400,000
Fox (Fantastic, Mystery Men, Wonderworld) - 1,000,000 #
Thrilling - lumped with pulps
Comics on Parade - * 192,728
Tip Top - * 349, 771

Two dramatic totals here. First, the Detective Comics line, with Superman established, and Batman arriving during the year. Second, the eye-popping totals claimed by Fox. Since Fantastic Comics didn't turn up till the very last of 1939, it would seem to mean that Wonderworld and Mystery Men were supposedly selling about 500,000 copies apiece every month. You notice I use the word "supposedly". Fox was a promoter-type, and apparently given to talking in expansive terms. So perhaps the figures here are a little suspect. On the other hand, I do remember seeing Fox Comics everywhere back around 1940...Otherwise, a mild rise among the rest of the comics, with the exception of poor old Famous Funnies, and the Centaur line, which is no better nor worse than it was two years ago, the last time it reported in.

1941 (YEAR 1940)

Famous Funnies - * 262,979
Ace - # 273,324
King - # 338, 218
Magic - # 182, 181
Quality (Feature, Crack, Hit, National, Smash) - 900,000

Dell (Crackajack, Funnies, Popular, Super) - * 611, 078
Detective (Action, Adventure, Detective, More Fun) - * 1,743,201
Centaur (Amazing-Man, Amazing Mystery Funnies, Funny Pages, Keen Detective Funnies) - # 548,740
Fox (Big 3, Blue Beetle, Fantastic, Flame, Green Mask, Mystery Men, Samson, Weird, Wonderworld) - * 1,149,104
Big Shot - 150,000
Double Action (Blue Ribbon, Pep, Top Notch, Zip) - 951,890
Master (combined with Slam Bang) - # 232,089
Whiz - # 456, 172
United Feature (Comics on Parade, Okay, Sparkler, Tip Top) - * 460,293
The following were mentioned, but no figures were given: Fiction House, Shadow, Superman, Thrilling, Walt Disney's Comics & Stories, Combined Comics Corp (All-American, Flash)

I think from the above, it's obvious that it was in 1940 that comics really exploded, with the Detective Comics group leading the way, followed by Quality, MLJ (Double Action), and Fawcett (Whiz, Master). On the other hand, Fox seems to have been in some sort of trouble, if the previous year's circulation is to be believed. Six more titles and a jump of only 149,104. Had Fox over-extended itself by putting out more titles than anyone else, or was it just that the worsening covers and interior art were already making their impact felt? Furthermore, reprints were obviously being eschewed for the bold new superheroes, all of them losing circulation during the year.

1942 (1941)

Famous Funnies * 209,854
Ace - 268,085
King -#262,025
Magic #161,894
Dell (Crackajack, Funnies, Popular, Super) - * 643,139
Detective (Action, Adventure, Detective, More Fun, Star Spangled) - * 1,761,328
All American (All American, Flash, Sensation) - * 537,417
Fox (add Eagle & U.S. Jones to 1940's titles) - * 875,129
Big Shot - 150,000
Double Action Quarterly (Jackpot, Shield-Wizard) - 502,750
Master (combined with Slam Bang) #232,089
Whiz # 456,172
Shadow # 400,000
Parents (Calling All Girls, Real Heroes, True) # 775,000
Thrilling Comics Group (Exciting, Startling, Thrilling) # 550,000
United Feature (Comics on Parade, Sparkler, Tip Top) *416,003
Listed, but no figures given: Walt Disney, Fiction House, Street & Smith, Heroic, Double Action. The previously listed Quality and Centaur were not mentioned at all.

Not too much you (or at least I) can do with these figures. 1941 seems to have been pretty much a status quo year, if we can go by what we're given.

1943 (YEAR 1942)

Famous Funnies - * 180,421
Ace - #279,163
King - #256,653
Magic - #212,103
Dell Super Comic Group (Popular, Red Ryder, Super) - * 595,988
Detective (Action, Adventure,Detective, More Fun, Star Spangled) - * 1,380,073
All-American (All-American, Flash, Sensation) * 621,221
All Star - 440,800
Batman - 912,300
Parents (Calling All Girls, Real Heroes, True Comics) - 775,000
Street & Smith (Bill Barnes, Doc Savage, Pioneer Picture Stories, Red Dragon, Shadow, Super Magician, Supersnipe, True Sport Picture Stories) - * 1,302,555
Thrilling (Exciting, Real Life, Startling, Thrilling) - 550,000
Target - 180,150
Blue Bolt - 200,490
Heroic - 135,000
United Feature (Comics On Parade, Sparkler, Tip Top) - * 561,036

For the first time, Marvel was listed this year, naming all its titles (All-Winners, Captain America, Comedy, Human Torch, Joker, Krazy, Marvel, Submariner, Terry-Toons, USA, Young Allies), but, frustratingly, none of its figures. Also listed without figures were Big Shot, , both Double Action groups, Fiction House, Superman, Walt Disney and All-Flash. This time Fawcett was unlisted, and Quality remained out of sight. Providing figures for All Star and Batman may have been a mistake on the part of someone at DC, since individual figures had never been given before, and never again in the years I've checked. Their inclusion is both enlightening (Batman as a single comic sold more than whole comics groups, with the exception of DC and Street & Smith) and frustrating, making us wish for more individual figures.

1944 (YEAR 1943)

Famous Funnies Group (Famous Funnies, Heroic) *351,864
Jingle Jangle - 240,290
Ace - 279,163
King - 256,653
Magic - 212,103
Dell Super Comic Group (Popular, Red Ryder, Super) - 1,017,075
National (All Flash, All Star, Boy Commandos, Comic Cavalcade, Leading, Mutt & Jeff, Wonder Woman, World's Finest) - 4,170,250
National (Action, Adventure, All American, Batman, Detective, Flash, Green Lantern, More Fun, Sensation, Star Spangled, Superman)- 4,485,250
Big Shot # 350,000
Double Action Quarterly (Hangman, Jolly Jingles, Shield-Wizard) - 807,900
Double Action (Pep, Top-Notch Laugh, Zip) - 743,525
Street & Smith (Bill Barnes, Shadow, Super Magician, Supernsipe, True Sport Picture Stories) - * 2,822,010
Comic House Group (Boy, Crime Does Not Pay, Daredavil) - 969,330
Calling All Girls *342,088
Boys & Girls Group (Calling All Girls, Funny Book, Real Heroes, True Aviation Picture Stories, True) - 1,576,030
True - * 387,994
Target - 282,500 #
Blue Bolt - 319,000
Thrilling (America's Best, Exciting, Startling, Thrilling & "others") 1,000,000
Fawcett - total *1,078,946 (* 1,528,011 for Captain Marvel Adventure Captain Midnight, Don Winslow, Funny Animals), (*1,550,935 for Captain Marvel Jr., Master, Whiz and Wow)
United Feature (Comics on Parade, Sparkler, Tip-Top) - 868,382
Listed, but no figures given: Fiction House, Walt Disney, Marvel

There it is, another explosion year, judging by the figures we've got to work with. Again, if anyone can furnish supplemental figures, or would like to send figures for 1944 and after, I'll be happy to use them.

DISNEY COLLECTORS !

Walt Disney Studio Character Model Department, model sheets and story boards. (Studio reproductions of sketches, to be used as models by animators working on various projects) These are all circa 1937-1940. Some are stamped, "Property of Walt Disney Productions, Unpublished and must not be taken from the studio, duplicated, or used in any manner excepting for production purposes without written permission from an authorized officer of the company." (so don't tell anybody about these)

#1 "Bone Trouble" Stamped "character model dept." and dated 1/12/39 Sketches of a Bulldog in various poses, including one along side of Pluto so animators could note comparative sizes. app. 14"X11". Condition: good except for fold in upper right hand corner.--$12.50

#2 "The Reluctant Dragon" Subtitled"Revised Boy Model Sheet" dated 12/17/40 8 sketches of boy , including tips to animators such as "make nostrils small and watch perspective" Same size as above and in fine condition, except for fold marks lower right hand corner. Make nice framed item. $10.50

#3 "Pinocchio" Subtitled "Revised Gideon Model" (He was the bad cat who was a friend of the fox who led Pinocchio astray, remember?) 7 sketches of Gideon's head, dated 3/2/39. Fine shape $15.00

#4 "Pluto Junior" however, this isn't Pluto, various sketches of a bird which I don't recognize. Dated 10/4/40. Fine $9.50

#5 This is the oldest item I have, dated Walt Disney Prod. Ltd.1937. It is a supplementary chart showing relative proportions of Sleepy Bashful, Grumpy, & Dopey. Doesn't show complete detail of characters but for animators reference only. As an example, on Sleepy character, arrows denote "longest and largest beard","Long sleeves, tips of fingers show," etc. This is a fascinating item. Cond. excellent $23.50

#6 "Pinocchio" "Revised Geppetto Poses" 3 sketches of what the final Geppetto was to look like. dated 12/16/38 Fine $28.50

#7 "Action Sketches and Heads of Mickey" (Mickey who?) 13 heads & two full body drawings of M.M. , dated 10/18/38 Tear over word "action" but easily repairable. other wise good. 11x14 $23.00

#8 "Latest Models of Mickey" also dated 10/18/38 shows Mickey from start to finish(start with circles, build detail, etc.) $23.00

#9 "The Sleepwalker" Another Pluto item, but only one sketch of Pluto again for comparative size, rest of sketches of weiner type dog. Fold in lower left corner so marked down, date 11/25/40 $9.50

#10 "The Autograph Hound" At last Donald Duck! However only one DD for comparative size, the rest, sketches of a cop from the cartoon dated 3/7/39 $18.50

#11 "Pegasus" Subtitled "Sketches for Pastoral Concert Feature" 6 sketches of a "cute" flying horse. Maybe someone knows which feature this is from, I don't. Slight water stains upper left corner $12.50 (dated 1/25/39)

How to Order: Personal checks must clear, enclose .50 for postage. I will insure for amount of purchase. Order from Gary Robertson
17002 Pacific Coast Hwy#202
Huntington Beach, Calif 92649

#12 "Donald's Self control" dated 1937, Has names of animators off to one side, three sketches of a hen, one nice sketch of D.D. & three of another bird of some kind. Very good shape $19.50

#13 "Farm Yard Symphony" Not dated but it has the Director's name, story writer, layout and animator's names. Sketches of horses, goats etc. Fold on left side. $11.50

#14 Bargain item, due to the fact that it is not named of dated.. 8 sketches of ghosts. They look familiar, I think from a cartoon with Mickey, Donald & Goofy. $9.50

#15 "Pluto Models for InBetween and Clean-up Men": Stamped character model dept. 12-11-40. Shows right and wrong ways to draw Pluto's paws neck, body lines, etc. Good Condition. $17.50

#16 "Mother Goose goes Hollywood" Sketches of Oliver Hardy model for the above named Cartoon. 1938. If you have Finch's "Art of Walt Disney", refer to page 139. $19.50

#17 "Mother Goose goes Hollywood" Sketches of Hugh Herbert model. Hugh Herbert as Old King Cole. $14.50

#18 Story Board for"Figaro & Frankie" Hard to describe. Measures approximately 17"X11" and has about 50 small drawings about 1"X1.5" showing story line for above named cartoon. reproduction mounted on cardboard. A little curled at corners. $22.50

#18 Story Board for "Peter Pan" Same as above, except it is a section from Peter pan. Shows Smee shaving Captain Hook and explaining a way to cause trouble for Peter by exploiting the jealousy between the"pixie" and Wendy. Very water stained on right side, making about 4 pictures hard to discern. Rest good. $25.00

Although all 18 items are valuable to me I would prefer to trade them for other Disney articles I want. Please send money only as a last resort. I am looking for early Donald Duck one shots, #108, 178, 189, 199, 203, 223, 263, 275, 282, 291, 308, 318, 356, 382, 384. Uncle Scrooge, 4, 6, 17. Also any early W.D.C.&S. I would appreciate any offers made.
Gary Robertson, 17002 Pacific Coast Hwy #202, Huntington Beach, Calif. 92649

ED's AND OTHER GOODIES

ED KRAMER 2622 OREDON ST. RACINE, WISCONSIN 53405 Phone 1-414-637-3710

CENTRAL NATIONAL WSA BUREAU NO 327

7-16-74

I'm a collector of comics & all types of related printed matter. I buy for my personal wants as well as resale & I like to trade too. 25¢ gets you my complete 20 pg. listing which includes D.C.'s, Marvels, D.C.'s, Dell, Gold Key, Tower etc. Also listed are BLB's, Warrens, Famines, Skywalker comics from the 40's and 50's, S.F. Digests, Paperbacks & Pulps & MORE! The list is mailed out in plain & the 25¢ is refundable with 1st $3.00 purchase. Overstreet grading used with F being fine and FA being FAir. I buy the same kind of things I sell so write & tell me what you have for sale or trade & get my offer. TERMS: Postage 50¢ extra under $10. Insurance 20¢ under $10 if wanted, free over $10. Canadian orders $1.25 free over $15, no insurance available. This ad is just a sampler, 25¢ gets my complete list. Satisfaction Guarant.

WANTED (BUY OR TRADE)

COMICS: Animal Fables 1,2,4 / Animated Movie 7 / Crime Patrol 7,10,15,16 / Crypt of Terror 17 / Dandy 1,2,3,5,7 / Fat & Slat 2 / Firefighter 9,10,11,14 / Happy Houlihans 2 / Heads of Fear 4,5,8,10 / International 1,2,3,4,5 / Modern Love 1 - 8 / Moon Girl 6 / A Moon, A Girl, Romance 9 - 12 / Pic. Stor. from the Bible - NT (DC) / Saddle Justice #1 / Saddle Romances 11 / Tomb Illustrated 3 / Tales of Terror #1 (1951) / Two Fat 3, 4, 5,6,8 / War Against Crime 2,3, 10 / Weird Fantasy 15 (1950) / Weird Science #1 (1950) plus any pre-Trend or Annual

MORE COMIC WANTS: Conan 3,12 / Donald Duck #'s 7,9,29,62, Color 108,159,178,189,199,203, 205,206,263,275,300,308,422,465,468,598 / Dell Giant Comics: i.e. America's Greatest, Capt. Marvel, Mary Marvel, Marvel Family, Whiz etc. / Gilberton House Comics: i.e Fight, Jumbo, Jungle, Planet, Rangers & others

Harvey's Inc. Presents Cannon (Wood art)

Kirby: 9,10,12 , Kull #15

National (DC) Comics: i.e. early issues of Action, Adventure, All-American, All Flash, All Star, Batman, Detective, More Fun etc.

Quality: Color 131,161, #1,2,7,83,92,93 & more!

Timely Comics: i.e. Capt. America, Human Torch, Marvel Mystery, Submariner etc.

Pre-'55 / Savage Tales #1 / Tomal War #1 (Wood)

Uncle Scrooge 386, 4,11,25,39,40-42,44-46 & More

Walt Disney's C. & S. Many below 100 & lots over 100 too.

Wanted: Many Golden Age titles not listed here. I prefer VG or better but will accept lesser grades (even coverless) on rare# issues.

ASSOCIATED ITEMS:

Pulps - early (late 50's & early 60's) issues especially those dealing with E.C. Comics like 10,13,15,18 / Spa Fen #1

Marvel Comic art by artists such as Wood, Colbert, Frazetta, Energ, Kaluta, Wrightson etc.

Movie Pulps i.e. Doc Savage, Shadow, G-8 etc.

Digest Pulps such as Amazing, Weird Tales etc.

Any Hardcovers (McClurg editions)

Also have some items of all types. Whaddayahave???

FOR TRADE (for my wants)

E.C. COMICS FOR TRADE: Confessions Illustrated #1 VF / Crime Patrol 11 M / Crime Suspen Stories #15 (#1) G/VG, 11 VF, 17 NM, 18 NM, 22 VF, 23 VF / Crypt of Terror 18 F, 19 VG/F / E.C. Portfolio #1 M, 2 M / Fat & Slat 19th VG, , , 3 F / Gunfighter 6 G, 8 FA / Happy Houlihans #1 G / Incredible S.F. 30 F/VF / International Crime Patrol 6 F/VF / Land of the Lost 1 VF, 6 FA/G, 8 G, 9 G (restapled) / Mad 2 VG/F, 5 VG, 11 VG/F Moon Girl 4 G / Shock SuspenStories 5 VG/F, 10 VG/F, / Tales from the Crypt 23 VF & 30 F/VF, 33 F, 37 F/VF, 39 F / Two Fisted Tales #18 FA / Vault of Horror 17 VG , 24 F/VF, 25 F, 26 F/VF, 32 VF, 35 NM, 36 F / War Against Crime 1 G/VG, 5 F/VF, 10 NC / Weird Fantasy #17 (#5) VG, 10 F/VF, 19 F / Weird Science 11 (#3) F/VF, 15 (#4) VG / Weird S.F. 2h F/VF, 25 F/VF, 28 F/VF plus at least 50 more E.C.'s for trade.

OTHER TRADE ITEMS: Blazing Combat #1 M / Capt. Marvel Thrillbook FA / The Dark Man & Others by R.E. Howard (Arkham House) / Detective 108 VG/F / Fantastic Four #1 VF, 9 VG/F, 16 F/VF, 17 F/VF Flash Gordon #2,7 F / Humbug #1 G / Mencmonee Falls Gazette #1 VF / Uncle Scrooge 8 G/VG, 12 F, 14 VG/F, 16 VG/F / Whiz #16 NC / Witzend #1-8 (as a set) F to M / There are many other items which I've no space to list plus I'll offer choice items from my personal collection for the right trade. Examples: Playboy collection, 1955 to date in Fine or better condition

ALSO HAVE SOME DOC SAVAGE PULPS!

COMIC STRIPS: 5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31,32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100,101,102,103,104,105,106,107,108,109,110,111,112,113,114,115,116,117,118,119,120,121,122,123,124,125,126,127,128,129,130,131,132,133,134,135,136,137,138,139,140,141,142,143,144,145,146,147,148,149,150,151,152,153,154,155,156,157,158,159,160,161,162,163,164,165,166,167,168,169,170,171,172,173,174,175,176,177,178,179,180,181,182,183,184,185,186,187,188,189,190,191,192,193,194,195,196,197,198,199,200,201,202,203,204,205,206,207,208,209,210,211,212,213,214,215,216,217,218,219,220,221,222,223,224,225,226,227,228,229,230,231,232,233,234,235,236,237,238,239,240,241,242,243,244,245,246,247,248,249,250,251,252,253,254,255,256,257,258,259,260,261,262,263,264,265,266,267,268,269,270,271,272,273,274,275,276,277,278,279,280,281,282,283,284,285,286,287,288,289,290,291,292,293,294,295,296,297,298,299,300,301,302,303,304,305,306,307,308,309,310,311,312,313,314,315,316,317,318,319,320,321,322,323,324,325,326,327,328,329,330,331,332,333,334,335,336,337,338,339,340,341,342,343,344,345,346,347,348,349,350,351,352,353,354,355,356,357,358,359,360,361,362,363,364,365,366,367,368,369,370,371,372,373,374,375,376,377,378,379,380,381,382,383,384,385,386,387,388,389,390,391,392,393,394,395,396,397,398,399,400,401,402,403,404,405,406,407,408,409,410,411,412,413,414,415,416,417,418,419,420,421,422,423,424,425,426,427,428,429,430,431,432,433,434,435,436,437,438,439,440,441,442,443,444,445,446,447,448,449,450,451,452,453,454,455,456,457,458,459,460,461,462,463,464,465,466,467,468,469,470,471,472,473,474,475,476,477,478,479,480,481,482,483,484,485,486,487,488,489,490,491,492,493,494,495,496,497,498,499,500,501,502,503,504,505,506,507,508,509,510,511,512,513,514,515,516,517,518,519,520,521,522,523,524,525,526,527,528,529,530,531,532,533,534,535,536,537,538,539,540,541,542,543,544,545,546,547,548,549,550,551,552,553,554,555,556,557,558,559,560,561,562,563,564,565,566,567,568,569,570,571,572,573,574,575,576,577,578,579,580,581,582,583,584,585,586,587,588,589,590,591,592,593,594,595,596,597,598,599,600,601,602,603,604,605,606,607,608,609,610,611,612,613,614,615,616,617,618,619,620,621,622,623,624,625,626,627,628,629,630,631,632,633,634,635,636,637,638,639,640,641,642,643,644,645,646,647,648,649,650,651,652,653,654,655,656,657,658,659,660,661,662,663,664,665,666,667,668,669,670,671,672,673,674,675,676,677,678,679,680,681,682,683,684,685,686,687,688,689,690,691,692,693,694,695,696,697,698,699,700,701,702,703,704,705,706,707,708,709,710,711,712,713,714,715,716,717,718,719,720,721,722,723,724,725,726,727,728,729,730,731,732,733,734,735,736,737,738,739,740,741,742,743,744,745,746,747,748,749,750,751,752,753,754,755,756,757,758,759,760,761,762,763,764,765,766,767,768,769,770,771,772,773,774,775,776,777,778,779,780,781,782,783,784,785,786,787,788,789,790,791,792,793,794,795,796,797,798,799,800,801,802,803,804,805,806,807,808,809,810,811,812,813,814,815,816,817,818,819,820,821,822,823,824,825,826,827,828,829,830,831,832,833,834,835,836,837,838,839,840,841,842,843,844,845,846,847,848,849,850,851,852,853,854,855,856,857,858,859,860,861,862,863,864,865,866,867,868,869,870,871,872,873,874,875,876,877,878,879,880,881,882,883,884,885,886,887,888,889,890,891,892,893,894,895,896,897,898,899,900,901,902,903,904,905,906,907,908,909,910,911,912,913,914,915,916,917,918,919,920,921,922,923,924,925,926,927,928,929,930,931,932,933,934,935,936,937,938,939,940,941,942,943,944,945,946,947,948,949,950,951,952,953,954,955,956,957,958,959,960,961,962,963,964,965,966,967,968,969,970,971,972,973,974,975,976,977,978,979,980,981,982,983,984,985,986,987,988,989,990,991,992,993,994,995,996,997,998,999,1000

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CENTRAL NATIONAL WSA BUREAU NO 357

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CENTRAL NATIONAL WSA BUREAU NO 357

ROBERT LIPERCIAN 2524 HONE AVENUE BRONX, NEW YORK 10469

ALL ITEMS IN GOOD TO MINT CONDITION. PLEASE INCLUDE 50¢ FOR POSTAGE AND LIST ALTERNATES WHEN POSSIBLE.

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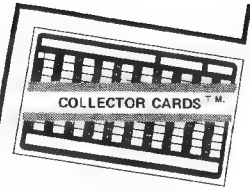

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NATIONAL CENTRAL BUREAU WSA 001 CHARTER MEMBER

COIN WORLD Wednesday July 3, 1974 PAGE 18

MONDAY, JULY 1ST., 1974

Arrest suspect for mail fraud

Postal inspectors in Boston Mass., arrested Arnold N. Meyrowitz, 35, on charges of mail fraud on June 11, following complaints about nondelivery of numismatic material which he advertised.

Meyrowitz, formerly of Brooklyn, N.Y., was arrested by inspectors Alvin F Lambdon and Richard M. Dahlgren, who were stakted out at the bank where he did business for two days.

Doing business as Robert Woods, Meyrowitz advertised U.S. Mint sets, which he allegedly failed to deliver, accumulating nearly $30,000, according to one source.

IN THE MATTER OF ...

ARNOLD MEYROWITZ

AKA NEILL SCHARFF, ALAN SCHARFF, ARNOLD MEYROW, HAROLD MEYROW, & **ROBERT WOODS** ...

UNITED STATES -vs- MEYROWITZ

*** SPECIAL BULLETIN * SPECIAL BULLETIN * SPECIAL BULLETIN ***

NCB has been in immediate contact with Inspector Alvin F. Lambdon, who pledges to keep NCB informed officially as to the status of this case and its progress to conclusion.

In our conversation of today, Inspector Lambdon informed me they have a solid case against Arnold Meyrowitz [(aka Robert Woods in this case)]. Details may be of interest to you — and the bureau will continue to issue SPECIAL BULLETINS in this matter as information is developed.

Meyrowitz was arrested on June 11th., while withdrawing some of his ill-gotten gains from the bank since the inspectors were there and waiting for him. He remained in jail until the next day when he was released on $2,500.00 bond. On or about June 20th., he appeared for a hearing to determine "probab e cause" which was determined. It is now up to the U. S. Attorney to determine what "counts" are to be used to present to the Federal Grand Jury ... and as I told the Inspector — be sure he uses ALL the counts in the book in this case. The Inspector is preparing his official report at this moment for the U. S. Attorney and was delighted to be able to include the cases and documents available from and through the bureau in addition to what they already have. Although Meyrowitz was released from probation [this was the case where he was arrested, indicted and convicted of stealing mail while an employee of the Postal Service, consisting of packages of coins, stamps and comic books] having completed the term of his probation.

NCB NOTICE TO "VICTIMS" OF ARNOLD MEYROWITZ ... THE BUREAU WILL RECEIVE, PREPARE AND TRANSMIT YOUR CLAIM, DOCUMENTS, AND SUPPORTING MATERIAL FOR AND IN YOUR BEHALF PLEASE CONTACT THE BUREAU AT ONCE CONCERNING YOUR CLAIM ...

The bureau is prepared to render any service necessary to your claim and to the furtherance of this prosecutive action against Meyrowitz. SUBSEQUENT BULLETINS WILL BE FORTHCOMING AS the bureau is advised by Inspector Lambdon. If you are desirous of receiving this information, please send several No. 10 SASE's for that purpose.

NATIONAL CENTRAL BUREAU

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.20/
(SUPERMAN) ANNUAL: (C) 5*1.50/ (D) 7*1.25/ (A) 205,206,209,227*.90/ 210,211,213-215,
217,219-221,226,233,237,243,244*.60/ 246,247,251,257,260-270*.50/ (B) 193,202*.90/ 195,
196,198-201,204*.75/ 222*.80/ 218,222-226,228-231,235,237,238,240-242*.50/ 248,249,251,
253-256,258,259*.40/ (C) 197*.90/ 163,171,207*.75/ 181,185,188,191,192,194,201,203*.60/
216,218,223,225,226,228,229,231,233,234,236-238,240,243*.40/ 246,249,250,253,258*.30/
212*.60/ (D) nc/g 227*.50/
(SUPERBOY) (A) 185*1.50/ 138,147,156,165*1.25/ 140,144-146,148,150-155,160*1.00/161-164,
167,171,179,192-194,195*.80/ 199*.50/ (B) 136,137,139,143*.80/ 166-170,172,173,175,
180,190*.60/ 196-198,200*.40/ (C) 116,121,122,128,133-135,141,157-159*.60/ 168,171,
172,173,176,184,182,191*.40/ 195,196*.30/ (D) nc 98,nc 110*.50/ 130*.30/ nc/g 132*.50/
(OUR ARMY AT WAR) (A) 187,189-193,202,204,206,208,210,212-214,217-219,223,225,251,254,
255,257,258,260,266-270*.50/ (B) 188,194,197,198,205,211,215,220,221,224,232,233,243,
244,247,248,250,256,259-261,264,265,271*.40/ (C) nc 176,nc 181*.40/ nc 182,nc 183,
196,216,222,231,240,241,248,251,252,257,259,262,263*.30/ (D) 155*.40/ 199,209,253*.20/

(METAMORPHO) (A) 11-13,16,17*.60/ (B) 14,15*.50/ (C) 1*1.00/ 2*.70/ 8*.40/nc9,nc10*.30/
(GHOSTS) (A) 20,21,27,29,30*.40/ (B) 1*.40/ 3,7,12,19,28*.30/ (C) 1*.30/
(SEA DEVILS) (B) 33,35*.60/ (C) 32*45/ nc 32*.20/ 34*.40/ (D) 13*.40/
(THE NEW GODS) (A) 2*3.00/ 8*1.50/ (B) 3,4*1.75/ 5,10,11*1.25 (C) 8,9*1.00/
(SHAZAM) (A) 1*1.00/ 6*.60/ (B) 1*.75/ 3,5*.60/ 7,8*.50/
(WEIRD WESTERN TALES) (B) 6,10-14,16-20*.40/ (C) 10-13,15,18,*.30/
(WITCHING HOUR) (A) 3*.75/ 7,8,10*.60/ 11-14,22*.40/ (B) 5*.60/ 6,9*.50/ 15,17,20,21,
26,37*.30/ (D) 2*.50/
(SWAMP THING)(A) 2*1.50/ (B) 1*2.00/ 3-5*1.00/ 7,9,11*.50/ (C) 3*.75/
(BLACKHAWK) (A) 230-235,237,239*.70/ (B) 229,236,238,240,242,243*.60/ (C) 187,200*.60/
nc221,nc222,nc225,?nc226,nc227*.40/ 226,228*.50/
(THE ATOM) (A) 40,41*1.50/ 42,43,45*1.25/ (B) 30*2.00/ 34-39*1.50/ 42,44*1.00/ (C)
31*2.00/ 32,25,28,29,31-33*1.50/ nc 29*.50/
(MISTER MIRACLE) (A) 1*3.50/ 7*1.25/ (B) 2*2.00/ 3*1.50/ 4-6,8*1.00/ 10-12,15-17*.60/
(SUPER DC GIANT) (A) 5-82*.75/ (B) 5-20,5-25*.60 (C) 5-23,5-26*.50/
(DC 100PG SUPER SPECTACULAR) (B) DC16,DC17,DC20,DC22*1.00/
(DC SPECIAL) (B) 1*1.00/ 7-10*.50/ (C) 3,5*.75/ 6*.50/ 11,14,15*.30/ (D) 5*.30/
(THE CREEPER) (A) 5*1.00/ (B) 3,6*.80/ (C) 1*.80/ 4*.60/
(THE SHADOW) (A) 5,6*.50/ (B) 1*.50/ 2,4*.40/ (ANGEL AND APE) (A) 1*50/ (B) 2,5*.40/
(PLASTIC MAN) (A) 9,10*.75/ (B) 8*.60/ nc4*.40/
(AMANDA) (A) 1*2.00/ 12*1.50/ 11,12,18*.90/21*.50/ (B) 3,4*1.20/ 19,20*.50/
(HAWK AND DOVE) (A) 3,5*1.00/ (B) 2,6*.75/ (C) 1*1.00/ 4*.50/
(FORB TALES DARK MANSION) (B) 12,13,15*.40/ (C) 5,7,8*.30/ (PREZ) (B) 2,4*.50/ (C) 2*.40/
(THE DEMON) (B) 7,11,12*.60/3*.70/ 13*.50/ (BATLASH) (A) 4,5*.60/ (B) 1*.75/ 2,5-7*.50/

AND NOW ON TO MARVEL COMICS
(AVENGERS) (A) 40*.80/ 41-59,61-82,84-86,89-91*.60/ 92,99-108,110-119,121,122,124*.50/
(B) 34,38*.60/ 60*.80/ 83,87,109,120*.40/(C) 15*1.00/30-32*.50/ 33,35-37,43 *.40/ 103*.30/
nc 4*.50/ nc 25,nc 33,nc 34,nc 37,nc 39*.30/ SPECIALS: 2*1.60/ 3*1.20/ 5*.75(ALL A)
(BLACK FURY-SHIELD) (A) 1*2.50/2,3,5,6*2.00/ 7,8*1.50/ 9-18*1.00/ (C) 4*1.00/
(SILVER SURFER) (A) 2-4*2.50/ 5,8-10*2.00/ 11-14,16-18*1.50/ (B) 1*3.00/ 7*2.00/
(CAPTAIN MBAT KELLY) (A) 3,4,6-9*.50/ (C) 5,6,8*.30/ (THE WARLOCK) (A) 1,2*.80/ 3-8*.50/
(KILL THE CONQ)(A) 1,2*2.00/ 4-6*1.00/ 7-13*.80/ 14,15*.50/(B) 3,6*,75/
(MARVEL RIDER-WESTERN) (A) 1*1.60/3,6,7*.80/(B) 4,5*.40/ (C) nc2*.40/
(MARVEL PREMIERE)(A) 6-19,12-14,16*.50/ (C) 11*.30/
(MARVEL TEAM-UP) (A) 2,4,5*.80/ 7-16,19,20*.50/(B) 6*.70/ 13,17*.40/
(MARVEL FEATURE) (A) 1*.80/ 4-9,11,12*.40/(B) 3,6,10*.30/
(ASTONISHING TALES) (A) 5-8,11,13-25*.60/ (B) 12,14,17*.50/
(KAZAR;1970) (A) 1-3*1.00/ (THE CAT) (A) 1*.80/ 2-4*.50/(B) 1*.60/
(MARVEL SPOTLIGHT) (A) 1*1.00/ 5-13,16*.50/ (B) 1*.80/ (C) 7,14*.30/
(MARVEL TRIPPLE ACTION) (A) 1-5,7-15*.50/ (B) 1,6,7*.40/ (C) 4-6,9*.30/
(CAPT SAVAGE) (A) 1*.60/ 2-12,15-19*.50/ (SHANNA) (A) 2-5*.50/ (B) 1*.40/
(JUNGLE ACTION) (A) 2*.75/ 3-8,10,11*.50/ (THE DEFENDERS) (A) 1*60/ 3,5-9,11-14*.50/
(TALES TO ASTONISH/HULK)(A) 93,94,98-103,106-110*.60/102*1.00/ 111-113,115,117-126,
128, 132-138,140-145,150-152,155-158,160-175,177-179*.50/ (B) 95-97,105*.50/ 116,153,
164,159*.40/ (C) 25*1.00/ 37*1.50/ 70,72,76,87,88*.40/ nc 67*.30/ nc 89,nc 92*.20/153*.30/
(HULK SPECIALS) (A) 2,3*.80/ (B) 1*.80/ 4*.40/
(LUKE CAGE) (A) 1-7*.80/ (B) 1-9*.60/ (B) 1*1.00/ (C) 7*.60/ 10*.40/ nc 11,.30/
(DOC SAVAGE) (A) 3-8*.50/ (B) 2*.40/ (C) 1*.60/ 2,4,5*.30/
(TOMB OF DRACULA) (A) 2*1.00/ 3-6*.60/ 7-24*.50/ (C) 5*.40/
(CHAMBER OF CHILLS (A) 1*1.00/ 2-11*.50/ (C) 1*.50/
(FANTASY MASTERPIECES/MARVEL SUPER HEROES) (A) 10-12,14,15,17-20*1.00/21-24,26,27,29,
30*.80/ 40,44,45*.50/ (B) 7-9*.80/ 13,16,25*.60/ 31,33,34*.40/ (C) nc 6*.50/
(COLLECTORS ITEMS CLASSICS/M. GREATEST COMICS/ (A) 9*1.20/ 12,14,15,18-22*.80/ 23,25-29,
31,32,30,40,45,46*.70/ (B) 8,10*.90/ 13,16,17,24,33,34,37*.60/
(CAPT MARVEL) (A) 2-4*.80/ 6,8,10-20,22-24,26-31,33,34*.50/ (B) 5,22,23,25,31*.40/
(C) nc 2*.40/ 7,9*.30/ (D) 1*.50/ (SUPERNATURAL THRILLERS) (A) 2,3*.60/ 4-8.50/(B) 1*1.00
(MIRACLE MAN) (A) 3,5-9,11,14-16,18-20*.50/ (B) 3*.50/ 10,12,13*.40/
(JOURNEY INTO MYSTERY) (A) 2,3,5-11*.50/ (B) 4,7*.40/
(WHERE CREATURES ROAM) (A) 1*1.00/ 4-7*.50/(CRYPT OF SHADOWS) (A) 2,7,9,11*.50/

(ACTION) (A) 360*1.50/ 346,350,351,354,356-363,364,366-369*.80/ 378,380,381,383-385,387,
389,395,398,402,407,410,417,418,420-433*.60/ 434-436,438*.50/ (B) 347*1.50/ 348,349,
353,355,370,371*.70/ 374,377,379,382,386-389,391-393,396,398,399,401,403-409,411-415,
419*.50/ 437*40/ (C) 373*.80/ 315,329,331,335,339,344,345,352,357,363,365,368*.60/ 375,
382-385,388,390,393-395,397,401,402,404-406,408,411*.40/ (D) 325,370*.50/ 382,413*.30/
(ADVENTURE) (A) 351,361,363-369,371,373,390*.80/ 378,381,382,385,387,389,391-394,413,419,
.60/ 425-427,429-434.50/ (B) 355-359,362,372,374*.70/ 375,376,383-386,388,392,395,
398,400,401,405-408,410,412,414,415,417,418*.50/ 419-423,428,429*.40/ (C) 325,333,337,
338,352,354,372,374*.60/ 417,418,420-433*.50/ 397,399-401,402,404,408,409,411-413*.40/
421,422,427*.30/ (D) 312,332,333*.50/ 375,379,382,383,393,397*.30/ 424*.20/ nc/g 349*.40/
(DETECTIVE) (A) 360,362-364,367-373,382,383*.70/ 392,394,395,397-399,403,404,406,414-
416,418,419,423,425,428,433,436*.60/ 441*.90/ (B) 359,361,365,375,378,379,381,386,388,
389*.60/ 391,393,396,398,400-402,405,407,408,410,412,413,416,420-422,424-426,429-432,435,
437*.50/ 442*.80/ (C) 332,344,346*.60/ 352-355,357,358,374,377,378,380,385,387*.50/ 390,
390,391,392,403,405,406,408,410-415,417-419,421,422,424,425,427*.40/ (D) 329*.50/ 392,
393,395,417*.30/ 397,403*.20 FORGOT THESE (A) 427,432,434*.60/
(STRANGE ADV.) (A) 217*1.25/ 231*.80/ (B) 210,211,213-215*1.00/ 218-220,222-224,230,
232-236,238-241*.60/ (C) 212*.75/ 220,221,223-234,236,237,241-244*.50/ (D) nc/g 221*
.25/ nc 223,232*.20/ AND THESE (A) 205*3.00/ 202,206-209*1.25/ (B) 197-200,205*1.00/
(C) 125,153,182,190,192,204,204*.80/ nc 195,nc 196,nc 204*.50/
(CHALLENGERS OF THE UNK) (A) 60*.90/ 75*.50/ (B) 54,56,57,59*.75/ 65-67,70,71,73,74,
78,79*.40/ (C) 48,53,58*.60/ nc 50,nc52,nc 55, 61,63,65,67-69,71-77,80*.30/ 70*.20/
(GREEN LANTERN) (A) 68*2.50/ 58*2.00/ 76*5.00/ 72,75*1.50/ (B) 52,53*2.50/ 54-57,59,63,
64-67,70,73,77,83,84,87,89*2.00/ (C) 42,43,49,50,51*2.00/ 69*1.75/ 71,78,80,84-86,88,
89*1.50/ nc 44,nc 48,nc 49*1.00/ (D) nc 30*.50/
(AQUAMAN) (A) 33,34,40,51,52*.80/ (B) 32,36-38,45,46,50,52,55*.60/ (C) 4,5*1.00/ 11,
12,17,27,35,41,43,47,49,50,53-55,56*.40/ nc 31*.50/
(WONDER WOMAN) (A) 185,190,200*1.20/ 206,208,212,213*.60/ (B) 171,173-176,181-183,
186,192,194,195*1.00/ 199*.80/ 201-204,210*.50/ (C) 164,166,177,178,184,187-189,191,
193,196,197*.80/203,209*.40/ nc 119,nc167,nc170.70/
(TEEN TITANS) (A) 15,17-19*.80/ 23,27,39*.60/ (B) 8,10*.80/ 11,13,14,20*.70/22,24,25,
28,31,32,37,39,41,43*.50/ (C) 12*.60/ 26,30,32-35,38,40,42*.40/
(HOUSE OF SECRETS) (A) 84,85,88*.60/ 100,104,110,118*.50/121,122*.50/ (B) 83,86*.50/
97,98,111,120*.40/ (C) 63,77*.50/ nc 68,,nc 71,nc 76*.40/82*.40/ (D) 83*.20/
(KORAK) (A) 52,53,55*.60/ (B) 47-49,50,51*.75/ 54,56*.50/ (C) 49*.60/
(PHANTOM STRANGER) (A) 12,14,15*.50/ 15,17,18*.50/ (B3,4*.90/ 5*70/ 13,14*.50/ 18,20-30*
.40/(C) 2*.70/ 10*.50/ 17,19-21*.30/
(FOREVER PEOPLE) (A) 2*3.00/ (B) 5,7-10*1.75/ (C) 1*3.00/ 2*2.00/ 3,4,6-9*1.50/
(TOMAHAWK) (A) 115,122*.90/ (B) 112,114,116,118,121,123,125-130*.70 133,135,138,139*
.40/ (C,92,100,109-111,113,117,119,124,131*.50/ 132,134-138,140*.40/ nc102,nc108,nc111,
131*.40/
(STAR SPANGLED WAR STORIES) (A) 138,139*1.50/ 150*1.00/ 181*.40/ (B) 135-137,138,140*
1.50/ 145*1.25/ 147,151,153,154,157*1.00/ 163,164,166,167*.60/ 169-172,174,175,177-
180*.30/ (C) 141,142,144*1.25/ 146,149,151-153,157-159*.75/ 148,154-156,159-161,162,
164,165,166*.50/ 169171,173,176&.20/ (D) nc129,nc134142*.50/ 164,161*.40/
(SHOWCASE) (A) 72,83*2.00/ (B) 74-76,78,79*2.00/ 80,83,87-90*1.50/ (C) 57,59,67*1.25/
82,84,85*1.00/ (D) 52*.75/ nc 66,nc 67*.50/
(META. MEN) (A) 32*.90/ (B) 25,28,30,32,33,35,37,38,41*.70/ (C) 22-24,26,27,29,32,
34,36,39-41*.50/ (D) 31,32*.40/
(DOOM PATROL) (A) 5o*.50/ (C)1,2,4,7*.30/ (ANTHRO) (B) 1,5*.80/ (C) 2-4,6*.60/
(FLASH) (A) 167*.70/ 187*1.00/ 176,177,179,188,196,199*.60/ (B) 165,169,170*.60/ 214*
1.00/ 197*.80/ 171,173-175,182-186,189,191,195,198*.50/201,204,207,208,214*.40/216,219,
220,224,226-228*.30/ 178*.70/ (C) 127*1.00/ 163,168*.50/ nc 166,172,181,190,193,194,
196*.40/ 204,206,209,212213*.30/ 215,217,218,221-223,225*.25/ (D) 108*3.00/ 114*1.50/

(TOWER OF SHADOWS/CREATURE ON THE LOOSE) (A)1*.80/ 2*.60/ 4-9,14,16-19,21-26,28,30*.50/
10*1.00/ (B) 3,13,15,16,18,20,27*.40/ (C) 12,25*.30/ (D) 11,23*.20/
(FEAR) (A) 7,8,10-22*.50/ (B) 3,4,9,6*.40/ (C) 4*.30/(M. SPECTACULAR) (A) 1*1.00/2,3,5,
7,8*.50/ (SPECIAL M. EDITION) (A) 1*.80/ 2,3*.60/ 7-9,12,14*.50/10,13,14*.40/ (C) 11*.30/
(NOT BRAND ECHH) (A) 1*1.00/ 6,7,9,10,12,13*.50/ (B) 4,5,7,8,11*.50/(C) 3,4*.40/
(TALES OF SUSPENSE/CAPT. AMERICA) (A) 100,109*.80/ 88-96,98,99,102,104-108,110-113,115*
.60/ 116-118,120-121,134-136,140,142,152,154-156,158-170*.50 (B) 103,113,115*.50/
116,119,121,129,132,133,136-140,144,145,149,152,153,155,157*.40/ (C) nc81,nc82,nc86-nc88*
.20/ 97,117,118,122,123,126,139,140,144,145,147,154*.30/
(CHAMBER OF DARKNESS/MONSTERS ON THE PROWL) (A) 1*.80/ 2,4,5*.60/ 11,16-19,21-23,25,27,28*
.50/ (B) 1*.60/ 3,20,24,26*.40/ (C) 12,15,24*.30/
(WHERE MONSTERS DWELL) (A) 1*.80/ 2-4,9-12,14-25,27-30*.50/ (B) 14,26*.40/
(FANTASTIC FOUR) (A) 52*1.00/ 67-69,161,165,166,279*.60/ (B) 91-101,103,105-107,
109,110,112-121,124-128,130-135,137-145*.50/ (B) 22*3.00/ 58*.75/ 86,87*.50/ 103,110,111,
123,124,129,131,136*.40/ (C) 47,48*.80/ 60*.50/ 102,104,125,127,131,135*.30/
(KING SIZED F.F.) 5*2.00/ 6*1.00/ 7-10*.75/
(STRANGE TALES/DR.STRANGE) (A) 169*.80/ 158-167*.60/ 170-180,182,183*.50/ (B) 147,148*.50/
(C) 135*.80/ 137,138$.40/ 143,nc152-nc154,156,157,173*.30/
(MARVEL TALES) (A) 9-15*1.20/ 16-23*.80/ 24,26,27,29*.60/31,33,36-39,45,47,53*.50/ (B) 25,
.50/ (C) 6.60/ 22*.40/ 30*.30/
(AMAZING ADV) (A) 1*.80/ 2-4*.60/ 5-8,11,15-22*.50/ 9,10,12,19*.40/ (C) 11,14,18*.30/
(CONAN) (A)4,5*3.00/ 6$2.50/ 7,9,10*2.00/ 11,14,16-20*1.50/ 21-24*1.00/ 25-29*.60/ 30-33,
35,36,38-41*.50/ (B) 1*5.25/ 8*1.50/ 15*1.00/ 34,37*.40/ (KING SIZED) (A) 1*2.00/(B)1*1.50
(X-MEN) (A) 30*.80/ 31-36,38,40*.60/ 41-45,47-55,57,58,64-67,71,72,77,78,82,84,85,87*.50/
(B) 37,39*.50/ 56,58-60,62,63,66-68,70-72,74-82,84-86,89*.40/ (C) 17*.50/ nc22,nc26,nc28,
nc29,30,33,51,55,61-63,65,68,69,71,73*.30/ (D) 6*.80/ nc16*.40/46,48*.20/
(SUBMARINER) (A) 1*2.00/ (B) 1,2,4,6-8,10-12,14,21,23-27,29,32,34,35,44,45,47,48,50,
51,54,55,57-59,61,63-67*.50/ (B) 7*.70/ 11,15-17,19,20,22,25,27,28,30,31,36,38-43,46,48,
49,52,54,56,66*.40/ (C) 2*1.00/ 5,8*.50/ 11,17-19,24,25,32,33,36-41,43,49,53,*.30/
(DAREDEVIL) (A) 33,45,48-51,73,74,78,87,88,97,101,104,108-113*.50/ (B) 29,30*.50/ 32,36,
39,40,44,46,47,53,61,63-65,68,71,72,75,76,78,80,94,90,92,93,95,98-100,102,106,107*.40/
(C) 6-11,13,18-20,*1.00/ 22-28*.40/ 31,34,35,37,38,41-43,52,54-60,62,69,70,76,77,79,81-
83,85-87,89,91,94,96,97,102,104,105*.30/ (D) 2*2.00/ 11*.75/ nc23-nc25*.30/(KING SIZE)2*.60
(JOURNEY INTO MYSTERY/THOR) (A) 164,165,167*.70/ 149,154,158-167,172,174-177,215,216,218,
225-227*.50/ (B) 132,135*.75/ 140*.65/ 148,152,153,156,169-171,179,181,188,189,191,198-
200,203-206,208,211-214,216,217,221,222*.40/ (C) 133,134,137-139,141-143,145*.50/ nc131,
nc136,nc138,nc139,nc143*.40/ 150,151,155,157,168,178,180,182-187,190,199,202,205,207,209,
210,212,217,219,220*.30/ (D) 105*1.00/ 47,48*.75/ (KING SIZED SPECIAL) 3*.90/
(SPIDERMAN) (A) 50,52,56-59*1.00/ 63,66-68,81,87,94,100*.60/ 115,130-133,136*.50/ (B) 46,
48,49,51,53,55,60*.75/ 61,64,69-72,74,76-78,80-86,88,91-93,95,97-100*.45/ 101,103,106,
107,110-114,118-125,127-129,134,135*.40/ (C) 42,45,47*.50/ nc41,nc49*.40/65,75,79,87-90,
96,97,101,102,104,105,108,109,115,116,124,126*.30/ (KING SIZE) (B) 5,7*.75/ (C) 5,6,8,9*.50
(SGT.FURY) (A) 49,50,52,56*60/ 63-66,68,78,96,104,107*.50/ (B) 47,51,54,55,60*.45/ 61,62,
67,70-72,74,76,77,79,80,89,90,95,97-99,102-104,106,108-112,115-117*.40/ (C) 40,58,69,73,
75,81-83,86-88,97,100,101,105,107,108,118*.30/ (D) 20,30*.30/86*.20/(KING SIZED) 5*.60/
(IRON MAN) (A) 1*2.50/ 3*1.00/ 4*.75/ 8,9*.70/ 11-15,20,26-28,31,34,35,51,52,57,58,64,68*
.50/ (B) 1*2.00/ 2*1.00/ 6,10*.60/ 16,17,19,21-26,28-30,38-43,45-47,49,50,53-56,59,61-
67,69*.40/ (C) 5,7*.50/ 12,18,21,22,26,27,30,32-34,36-44,60,63*.30/ (D) 19,20,25,mc30,
nc35,37,*.20/ (SPECIALS) (B) 1*1.50/ 2*1.00/ (C) 2*.75/
(STRANGE TALES/BROTHER VOODOO) (A) 169,170,172-174*.50/(CRYPT OF SHADOWS) (A) 2,7,9,11*.50/

AND THERE IS MORE TO NUMEROUS TO MENTION COMPLETELY. I ALSO HAVE THE FOLLOWING
COMIC COMPANIES SO ASK WHAT YOU WANT AND I'LL SEE IF I CAN'T HELP YOU . I HAVE
RADIO COMICS,ARCHIE ADV. SERIES, SUPER COMICS,RED CIRCLE, SKYWALD,MIGHTY COMICS
GROUP, TOWER COMICS,DELL COMICS,KING COMICS,CHARLTON AND GOLD KEY COMICS.

David Richter 3901 Merwin St. Shreveport, La. 71109

Pre 1968 comics are good to very good or better unless otherwise indicated. '68-'74are mostly near mint. All comics are complete.
f-fair f-g-fair to good c-coverless g-page missing
pc-piece of cover
All prices are per comic. Alternates are greatly appreciated. Postage is .50 and insurance (if desired) is .25. Send S.A.S.E. if you want one. If not satisfied, I will refund. *Checks must clear.*

When you see * or **, please refer back to this next paragraph:
*Giant (25¢) comics with illustrated inside front covers are sometimes colored in (human torch colored red, etc.). This is a list of those that are:
Marvel Super-Heroes #12-14,16-19.
Marvel Tales 12-18.
Marvel Collectors Item Classics #1-3,5,13-20.
Spectacular Spiderman #1 is completely colored through #2.
ANNUALS
Avengers #2 Hulk #1 F.F. #4,5,6 Spiderman #3,4,5
Tales of Asgard #1 America's Best TV Comics #1
One more thing is that Fantastic Four #56-86 have crayoned borders around the pictures on the letters page. Other than that, the books are in excellent condition.
**These comics, Captain America #110-113 and X-Men #50-53 have only a few panels colored in (sky colored dark, etc.).

The Avengers
#1 ---7.00
2,3,4 ---3.50
5-20 ---2.00
21-33 ---1.50
34-50 --- .60
51-70 ---1.00
71-74, 74pc --- .30
75,76,77-81, 83-95,100--- .25
82-84 --- .30
96-108,
110-121 --- .25

Amazing Adventures
#1 --- .50
2-21 --- .30

Astonishing Tales
#1 --- .50
2-8,10-14 -- .30

Captain Marvel
#1 --- 1.00
2-23 --- .40
29,30 --- .25

Daredevil
#1 --- 4.00
2-6 --- 2.50
7,9pc --- .70
8-13 --- 1.00
14-29 --- .40
31-45 --- .30
46-47-81,
82-95,100--- .25

Fantastic Four
#12 --- 3.00
27,29-34 --- 1.20
35pc,36-38
(all fair) - .60
39-55 --- .50
*56-86 --- .20
87-126,
128-144 --- .25

Thor (Journey into Mys.)
#83,86 --- 2.50
97,102,100 - 1.00
112c,p,115pc .30
113,114,
116-133 --- .40
134-160 .30
161-193,195-204,
206-208 --- .25

Spiderman
#8 --- 4.00
24,25,27,29-35
(all f exc29)1.00
39-66 --- .40
67-100 --- .30
101-131,136- .25

Tales to Astonish
#40 --- 2.00
49,59,60,
62,64,65 --- .75
69-101 --- .40

Tales of Suspense
#46,50,52 --- 1.00
53,55,57,58- .60
59-99 .40

Strange Tales
#91,112 --- 2.00
117-119 --- 1.50
120f,123f,
124-134 --- .50
136-153,155,
156,159 --- .40
161-167 --- .30

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Hulk
#1 (orig.)--- 2.00poor
102-147(new)- .10

Sub-Mariner
#1 --- 1.00
2-56 --- .30

Captain America
#100-109 --- .30
**110-113 --- .15
114-145 --- .25

Iron Man
#1 --- 1.00
2-44,62 --- .30

Iron Man & Sub-Mariner
1 --- .60

Doctor Strange
#168-183 --- .30

Nick Fury, SHIELD
#1 --- 1.00
2-15 --- .30

Silver Surfer
#1 --- 1.00
2-6 --- .50
7-18 --- .30

X-Men
#7f,8-20 --- .50
21-49 --- .30
**50-53 --- .15
54-66 --- .25

Conan
#1 --- 3.00
2-11 --- .50
13-20 --- .30

King Kull
#1 --- 1.00
2-4 --- .30

Tower of Shadows
#1-9 --- .25

Creatures on the Loose
#10 (Kull)--- .80
20 --- .25

Chamber of Darkness
#1-8 --- .25

Not Brand Echh!
#6-13 --- .30

OLD MARVELS

Amazing Adventures
#5 ('61) --- 1.20

Wyatt Earp
#15,26 --- .30

All the following are 25¢ each (all vg-m)

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Marvel Premiere #1-6,13
Marvel Feature #1-6
Marvel Team-Up #1-6,9
Marvel Spotlight #1
Defenders #1,2,5-9,11
Dracula #1-5
Fear #1
Doc Savage #1,2
Hero for Hire #1
Cat #1
[illegible]
Journey into Mystery #1

SPECIALS
Kazar #1,2,3 .40
*Marvel Super-Heroes #1 1.00 #12-26 .30
Fantasy Masterpieces #3,5,6,7,9-11. .30
*Marvel Tales #2 1.00 4-6,8-18,21-26,28,30,52 .30
*Marvel Collectors Item Classics #1,2 1.00 3-22,24,27-29 .30

ANNUALS
*Avengers #1 1.00 2,3 .40
*Hulk #1,2 .40
**Fantastic Four #2 2.00 3-8 .40
Daredevil #1 .70
*Spiderman #2 1.00 3-7 .40
*Tales of Asgard #1 .40
*Spectacular Spiderman #1,2 .40
*America's Best TV Comics (ABC) .40

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A TRICARICHI SUMMER FESTIVAL

For those with the biting curiosity it's pronounced "Tri-car-chee". A shortage of time(and a need for some quick cash) has made it necessary for me to just sort of list it all down belter-skelter; golden age, EC's, Disneys, Fifties, etc. It'll have to be "hunt and pick" this time. But have faith I shall return to the old routine in ads hence. Good pickin'!

No minimum order, but please add 50¢ postage & packaging for all orders under $10.00. Insurance 25¢ more. $25.00 + orders insured free.

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RAFF 3-D 1-G(*with glasses) (*all Simon & Kirby*) 6.00
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WEIRD SCIENCE 15-VG/NM(*Wmson + two Wood + ovr) 28.00
WEIRD SCIENCE-FANTASY 28-VG (*Williamson, Wood) 30.00
WILENA 5-G 4.00
XAANGA 2-G/VG, 5-VG 3.00@
SENSATION 11-F/G(2 med po fc;coupon out btm Wildcat splash) 8.00
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A TRICARICHI SUMMER FESTIVAL (cont.)

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OUR GANG 22-G+(Kelly) 7.00
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PHANTOM 1-VG+ ('57) 6.00
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PRIZE WESTERN 74-VG/NM 2.50
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RANGERS 30-F/G(2 sm po fc) 2.50
REAL WESTERN HERO 86-NM 2.50
ROY ROGERS 137-G(sm Magic)'47) 3.50
SMASH 43-VG 6.00
SPACE ACE 1-VG+(Al Powell) (Major Impac Giveaway 1.50

EXCITING 21-(c)(*cfo Pepper Swift) (*Blk Terror,Liberator,etc) $4.00
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MR MYSTERY 17-VG+ ('54) 1.00
STARTLING TERROR 10-VG+ ('54) 1.75
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HOWDY DOODY 1-F/G ('49) 3.50
JUNGLE 81-VG, 109-VG+ ('46) 3.50@
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91-NM, 93-VG,92-VG+(Phantom) 8.00@
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UGH! COMING TOWARDS US... WHAT IS IT?!

They're coming out of the depths and are slowly slithering towards New York City! They creak and groan and rattle as they creep toward the Convention! They seem to smile as they stagger to the Hotel Commodore. Menacing all as they go, these weird, monstrous-looking shapes crawl steadily, horribly, inexorably toward The Mecca of the Macabre, the FIRST ANNUAL FAMOUS MONSTERS CONVENTION!!

And mind you, these are only the loyal and devoted monster FANS! By the train, bus, plane, bicycle or hearse-load they are joining the throngs of monster-loving young and old—who devote their time and attention to the reading about, and watching of, monsters, Monsters, MONSTERS!!!

Here for the first time you frantic Frankenstein Freaks can mingle with weird Werewolf Worshippers and dreaded Dracula Devotees! Now you can go ape over King Kong, gawk over Godzilla, go crazy over Creatures! Your eyes will bug out at giant Spiders and Ants—all in the greatest photos, posters, films and original artwork ever featured in the pages of FAMOUS MONSTERS OF FILMLAND—the World's first journal of Monsterdom. Creeping Things and Menacing Men will frighten the marrow from your chattering bones! Can you imagine a Convention dedicated and devoted to the Care and Reading of MONSTERS?? It's enough to make a Karloff lover's flesh crawl!

Join the jamboree and let us hear your shouts of joy (or, are they screams of anguish?) as you become (heh, heh, heh!) one of us at this 4-day Festival of Fabulous Events!

GOOD HEAVENS! SPEAK! WHAT IS IT MADE OF?

What can you expect to "unearth" at this first FAMOUS MONSTERS CONVENTION? That's a trick question, since (like the Frankenstein Monster) there's never been anything like it before. But we'll allow you a slight peek behind the shroud: you'll meet the most famous men in monsterdom, editors, writers, artists, publishers—the people who bring you the monsters. You'll get to meet and hear Mr. Monster himself, Forrest J Ackerman, Editor-in-Chief of FAMOUS MONSTERS. You'll see auctions of horror goodies and souvenirs! You'll see a hundred dealers with back issues of your favorite literature—monster magazines and comic books! You'll see fabulous displays of horror artwork featuring the brilliant covers of FAMOUS MONSTERS painter Basil Gogos! You'll savor the exhibition of Monster Masks and Memorabilia! You'll cheer the surprise Guests of Honor! You'll be pleased as punch to see the beastly bunch of movie posters from the world's greatest fright films! You'll see demonstrations of movie makeup in which a monster is created before your very beady eyes! You'll thrill to, and be a part of, the most fantastic Monster Costume Ball ever held!! And, you'll receive a magnificently produced, lavishly printed true Collector's Item—The First FAMOUS MONSTERS CONVENTION SOUVENIR PROGRAM BOOK!

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Regular membership covers all four days and includes all activities. $8.50 in advance or $10.00 at the door.
Daily membership will be available only at the door $3.00.
Supporting membership (non-attending) $1.50.
All tickets are held in your name at the convention registration area to avoid losses through the mail. All regular and supporting members will receive the big Souvenir Program. Program books will be available later at $2.00.

HOTEL

The First Annual FAMOUS MONSTERS CONVENTION is to be held at the big, lovely Hotel Commodore on New York City's Park Avenue. Next to Grand Central Terminal, the hotel is a short walk from the United Nations, the Broadway theaters, Fifth Avenue's incredible shops, Radio City, and Times Square. All train and buses converge here. New York City is at your convenience. Every room is sound-proof and air conditioned.

Special room rates for Convention members are:
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These special rates will apply for one week before and one week after the convention, for your vacation convenience.

DEALERS

A table six feet long by 2½ feet deep is $35.00 (Price covers all four days and one admission) until Oct. 15, 1974. After that the price is $50.00 per table. Earliest reservations (payment enclosed) get the best locations, although there are no bad ones.
DEALERS: send fees to Phil Seuling. Information sheets will be sent out about two weeks prior to the Convention.

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CONVENTION HOURS

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As you may know, THE JOURNAL is entering its SECOND big year in fandom. To celebrate, we're offering a FREE TWO ISSUE SUBSCRIPTION, to only those of you who have never seen THE JOURNAL. To receive your two issues, send your name, address, and zip. (W e would greatly appreciate it if you could send two of your address labels, if you have them.)

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